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American style:
the
best
clothes
for
the way
you live
now

Fall beauty—what you need to know now

Photography: Sontag on Avedon—a Vogue exclusive

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New York collections

rive gauche



It means Left Bank, where they invented love in the afternoon!

Parfum Yves Saint Laurent



Counterpoint from
GEOFFREY BEENE
AT BERGDORF'S
Beene's vision of
evening elegance is
so contemporary
it begins a new era.
The rust tunic,
skin thin kid, soft
and supple as silk.
The lean, lanky pants,
black cotton velvet.
Witty, wonderful,
Beene! From
Bergdorf's World of
Geoffrey Beene

On the Plaza in New York and White Plains
BERGDORF GOODMAN

ralph lauren's new serge of excitement...a straight and narrow evening suit softened with silk.



The single-breasted jacket. So straight–on it's not even vented. To wear with the slenderest pants. Navy wool serge, 538.00/The V-neck blouse in silk jacquard. Bordeaux, 196.00/The bowed opera pump. Bordeaux or black satin, 98.00/The Shop for Ralph Lauren, Third Floor.

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SEPTEMBER, 1978

(INCORPORATING VANITY FAIR)

VOGUE®



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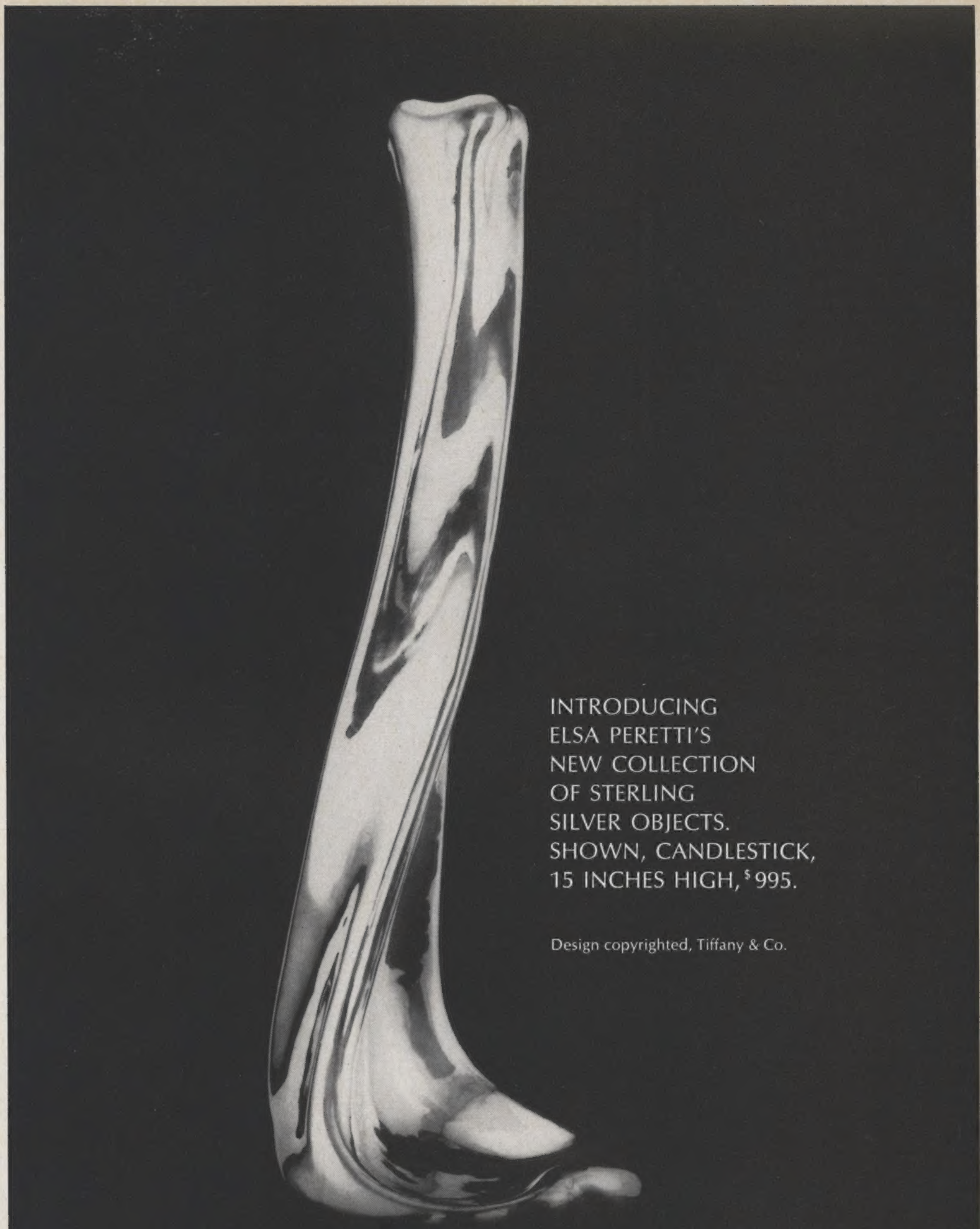
BEAUTY ON OUR COVER Roseanne Vela opens our New York Collections issue with the news of fall makeup: eyes rimmed with soft, dark color . . . lips with shine and depth. From the Les Fantastiques Collection by Christian Dior . . . Kohl/Black, Parrot Blue on the eyes, Beige Afghan #332 on the lips. Hair, Christiaan; makeup, Ariella. FASHION Signaling the return of a real coat —Geoffrey Beene's white double-faced alpaca with his hit-of-color suède muffler. Coat (Agnona/The Ideacomo Group), about $2,840. Late Sept., Bergdorf Goodman; Nan Duskin; John Baldwin; Marshall Field; Frost Bros.; Liberty House, Hawaii. Muffler, for Jewel Case, $45. At Bloomingdale's; Kaufmann's; Marshall Field; Neiman-Marcus; I. Magnin. Photograph, Arthur Elgort.

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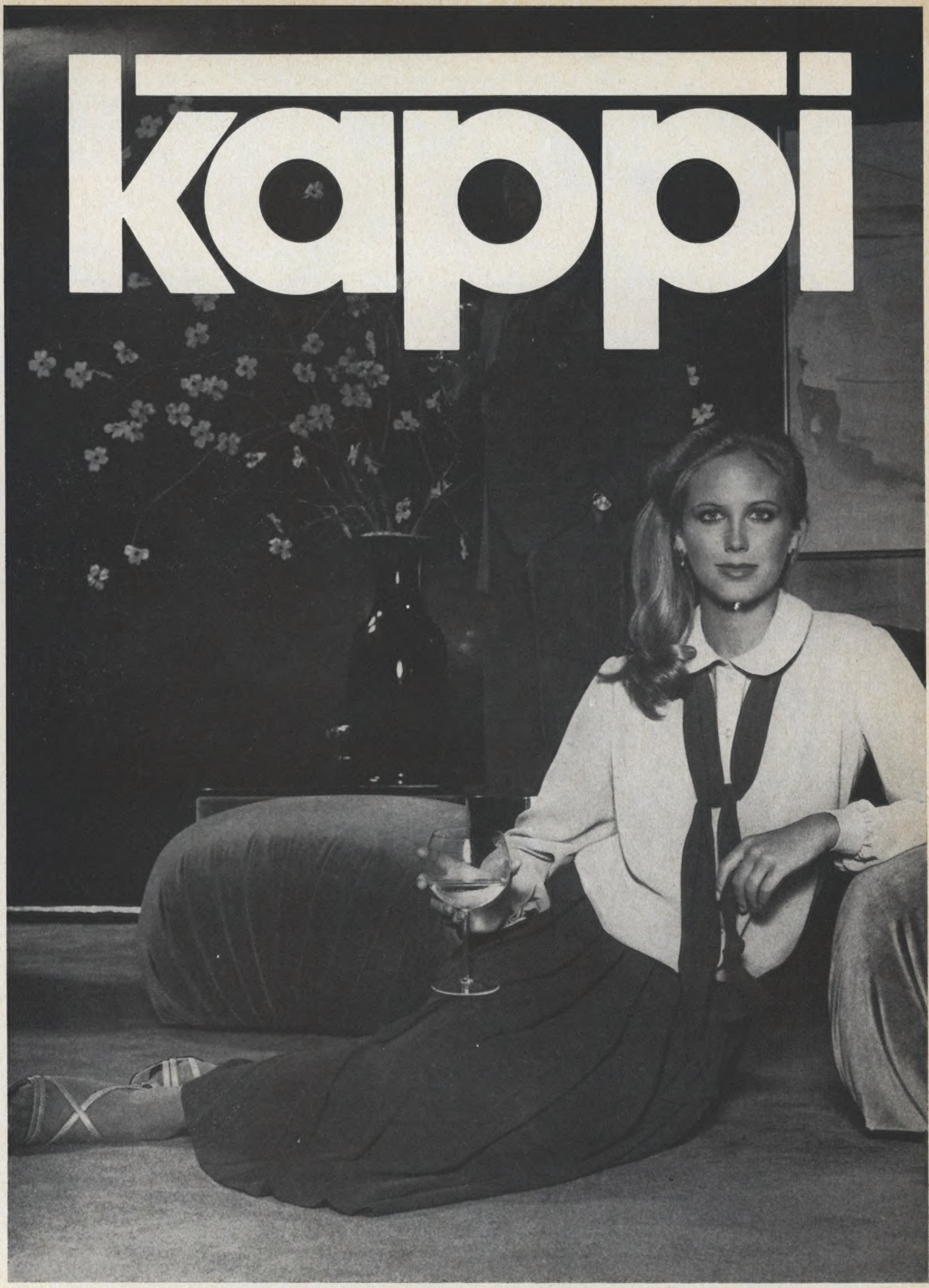
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NEW YORK FIFTH AVE. AND 57TH ST. • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS



NEW YORK MANHASSET SCARSDALE SHORT HILLS PHILADELPHIA WYNNEWOOD JENKINTOWN CHICAGO OAK BROOK BOSTON TROY PALM BEACH BEVERLY HILLS



The Tender Kappi: the schoolgirl look for the not-so-innocent. Softly understated two piece dress of georgette. Café au lait top with aubergine pleated skirt and scarf tie. Sizes 4 to 14, about $120. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York 10018.



Oscar shoulders the world

—boldly circles it with brass. Pure drama in rich black velvet, from Oscar de la Renta, for sizes 6 to 12. The Salon, Third Floor, Lord & Taylor, Fifth Avenue, New York

The newest Lord & Taylor will open on September 30th at Burlington Mall, Massachusetts

How do you impress them with your sweet innocent skin



© 1978 Charles Revson Inc. Jewelry: Bulgari. Gown: Siam Originals.

now that you're over 30?



It was easy enough when you were sixteen or even 25.
But now that you're neither, perhaps you need the
C.H.R. Concentrates, for the freshness and endearing
smoothness of young-looking skin. Because only the
C.H.R. Concentrates contain the collagen/protein system with
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TAMPA CLEARWATER ORLANDO WINTER PARK ALTAMONTE SPRINGS JACKSONVILLE CHARLESTON GREENVILLE ASHEVILLE GREENSBORO CHARLOTTE



Rubin

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SAN ANTONIO DALLAS FT. WORTH ARLINGTON OKLAHOMA CITY TULSA COLORADO SPRINGS DENVER TUCSON SCOTTSDALE LOS ANGELES COSTA MESA

The glowing shades
of sun-warmed stone, of
heather freshly gathered
from wild country fields.
Estée Lauder captures it all
as only she can for your
eyes, lips, cheeks, fingertips.

Estée Lauder

THE GREAT-

© 1978 Estée Lauder, Inc. Photographs: Skrebneski. Clothes: Edie Gladstone for Breckenridge. Neck Ring: Joy Rifkin

CASTLE COLORS

calvin klein and smoking



california seattle portland phoenix chicago white flint

I.Magnin

CHANEL N°5



Catherine Deneuve for Chanel

SUIT BY CHANEL CRÉATIONS. ©1978 CHANEL, INC.


PIAGET

Why you should invest in a Piaget, the world's most expensive watch.

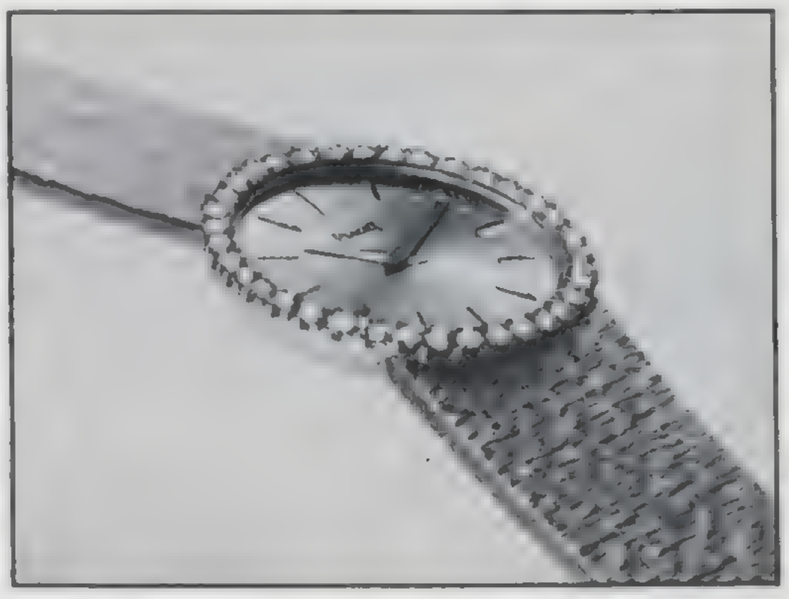
Piaget. The timepiece that stands out in time. Because it is created to last a lifetime.

The Piaget name.

There is no imitation for it. Like a fine work of art, it can never be duplicated. Over the years, Piaget has earned the reputation and built a heritage that sets the pace for all other time makers. The Piaget name simply stands for excellence. Excellence on every level of design. For the kind of individual who respects perfection.

The Piaget heritage.

Everything is made by hand. And only by the finest trained hands in the world. For to create a Piaget, from first inspiration to the last moment of draftsmanship, precision and art must be perfectly balanced. All under one roof at the famous Piaget workshop in Switzerland. For what has become a lost art to the rest of the world is a practiced art at Piaget.



The movement in a Piaget is one of the thinnest in the world.

The Piaget personality.

It is one of the thinnest watches in the world. A mere sliver. Just look at it from the side. As flat as a coin. Almost unthinkable that such a fine, precision mechanism with such intricate movements could be compressed so beautifully. What would be a feat for other watchmakers, is a fact at Piaget.

The Piaget details.

Everything is made of 18 karat gold. Everything. The hands. The dial. The case. The bracelet. Even the buckle on watches with leather straps. And that almost invisible crystal is made of synthetic sapphire, so strong, it is second only to the diamond in strength. And therefore, virtually unscratchable. Perfection down to the smallest detail. That is Piaget.

The Piaget price.

Piaget ranges in price from $150,000 to $1,490. For example, the Piaget shown on the opposite page is $120,000, and the one on this page is $4,990. Although a Piaget appears in the Guinness Book of Records as the most expensive watch in the world, having a high price is not what sets Piaget so far above the others. It is its high degree of excellence. So if you are considering investing in a fine timepiece, consider Piaget.

You can choose from our many Piaget Collections, with prices that vary according to individual design. But always remember, Piaget will never be one of those here-today-gone-tomorrow styles. Piaget is the timepiece that stands out in time. From generation to generation.

PIAGET®

For brochure, and the name of the fine jeweler near you who offers the Piaget collection write: Piaget, 1345 Avenue of the Americas, New York 10019. Or 9465 Wilshire Boulevard, Beverly Hills, California 90212.



The lion in autumn. From Donna Karan and Louis Dell'Olio, a seductive slip of mahogany suède to wrap around your body and belt with snake. The dress, sized 4 to 10, $450; the bronzine belt, $60. Both for Anne Klein and Company. Anne Klein Corner.

Saks Fifth Avenue

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original fragrance



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Now the world belongs to Charlie.

The gorgeous, sexy-young fragrance. By Revlon



PH. JACQUES MALIGNON.

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in Troy, Ardmore, Beachwood.

the rendezvous suit. silk crepe de chine blazer. 110 and pegged pant 80 by cygne designs

ann taylor

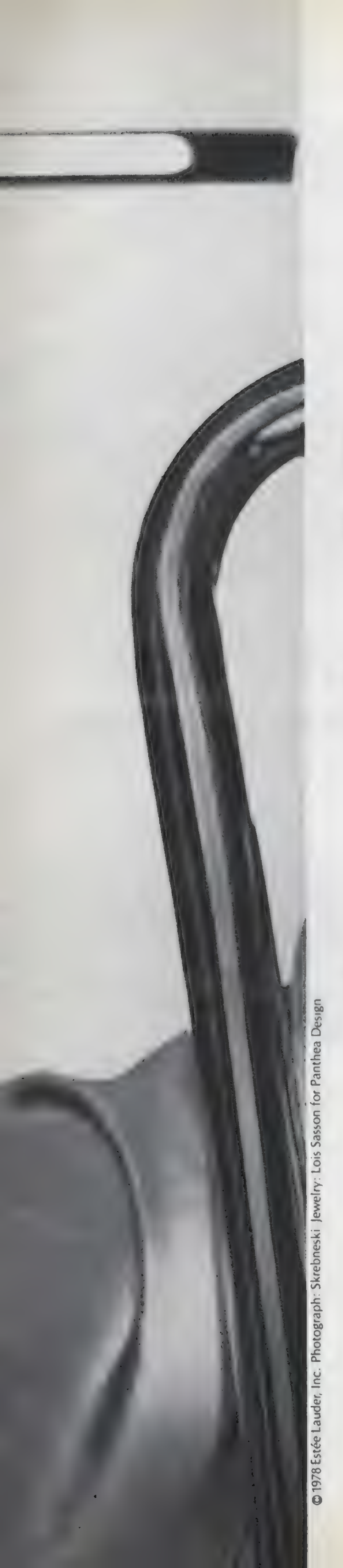
NEW YORK CITY, 15 EAST 57 MANHASSET CHICAGO SKOKIE NORTHBROOK WOODFIELD BOSTON BRAINTREE PEABODY NATICK BURLINGTON CHESTNUT HILL CAMBRIDGE WARWICK
GEORGETOWN CHEVY CHASE TYSONS WHITE FLINT NEW HAVEN WESTPORT NEW CANAAN GREENWICH HARTFORD HACKENSACK WAYNE PARAMUS TROY ARDMORE BEACHWOOD



Harris Tweed classic has never been more contemporary. Softened with shawl collars. Pencil slimmed. Hardly shaped at all! At last, the new ease and the old guard have met. The double breasted coat in rust herringbone wool, by Fairbrooke, 4 to 14, $240. The single breasted blazer in rose basketweave wool, by Gerald Solomon, 4 to 14, $170. Sportcoat and Suit Collections.

Saks Fifth Avenue





Introducing

Estée Lauder's new

Polished Performance Liquid Makeup:

perhaps the most on-target makeup for our time.

(Read on.)

It's as simple as this: When you smooth Polished Performance on, you're not aware of a makeup look at all. Just that you look quite a bit better. That's the amazing thing about this new liquid makeup. It is so ingeniously sheer and lightweight, yet it protects and perfects with incredible skill.

How does it do it? The patented moisturizing complex helps, so do the sun-screen agents and a special ingredient to increase oxygen uptake, a process essential to healthy-looking skin. Try it and see. Nothing could be more natural. Nothing could be more now.

Estée Lauder

© 1978 Estée Lauder, Inc. Photograph: Skrebneski Jewelry: Lois Sasson for Panthea Design



GIORGIO ARMANI

IN COMMAND AT

HATTIE INC

Hattie, Inc. 555 South Woodward Avenue Birmingham Michigan 48011 (313)645-5755
Hattie at Renaissance , Inc. Renaissance Center Detroit Michigan 48243

hanae mori, to her fans



california seattle portland phoenix chicago white flint

I.MAGNIN

All you need is
one beautiful drop
to know why Estée Lauder
was keeping
Private Collection Perfume
for herself.



Estée Lauder



© 1978 Estée Lauder, Inc. Photograph: Skrebneski Clothes: Richard Assatly Dolls: Boyer Antiques & Doll Shop, New Orleans





Step out in your most versatile "bib and tucker." Jamison's beautifully shaped and tucked dress-up-or-down dress of polyester/wool knit. In winter white or jewel tones. Sizes 6 to 16, about $90. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York.

(Incorporating Vanity Fair)

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Your Letters

Thanks for the (un)coverage

After reading some of the letters to the editor in the last few issues . . . surely the majority of your readers are not so unsophisticated as those squeals of protest over the partially clad or nude models would indicate. All of the photographs in your magazine are both tasteful and artistic. And with such current emphasis on fitness and health, seeing wonderfully trim nude bodies is an inspiration.

Thank you for your consistent coverage of fashion, trends, ideas, recipes, and all the many aspects of a fine magazine of the times—including beautiful pictures of healthy summer bodies!

Carol Mello
Escondido, CA

Soccer comes of age

I have read with interest the articles Vogue has published on America's fastest growing sport—pro soccer. However, I wish to point out to Kay Gilman (June '78) that professional American soccer started in 1921 with the formation of the American Soccer League (ASL) as opposed to 1967 when the NASL was established. Since 1921, the ASL has experienced a colorful metamorphosis from what was originally a concentration of New England town teams to a national organization with a promising future.

The ASL is comprised of ten teams including the Los Angeles Skyhawks, California Sunshine, New York Apollo, and the New Jersey Americans. Commissioner Bob Cousy is intent upon increasing the number of teams in the ASL to eighteen by next season and twenty-four by the following year, giving the NASL even greater competition.

While the ASL is the oldest league in the nation, it is also the league most closely associated with the mushrooming youth soccer movement throughout this country thanks to our friendship with the American Youth Soccer Organization (AYSO).

Susan McGuire
Editor, Special Publications
American Soccer League
Western Division
Van Nuys, CA

(Continued on page 118)

One drop-dead look deserves another!



Chloé's alluring flash of black and gold...a double-take of out-and-outright glamour—untempered sensuality!—done with all the dramatic elegance, the sophisticated sport of Karl Lagerfeld. The velvet vest, $350. The velvet Spencer jacket, $455. The gold lamé shirt, $295. Sash, $100. The shimmery acetate satin pants, $300. All for sizes 6 to 12; the shirt, sizes 4 to 12. Now...let the faint-hearted beware! Chloé Boutique, New York, Chevy Chase, Chicago, Beverly Hills and Troy.

Saks Fifth Avenue



Mary McFadden's daytime tribute.

A newsy peplum jacket. The tactile luxury of shirting suede, China silk, corduroy and a wisp of mohair. What a way to spend your days. Couture Salon

Neiman-Marcus



Armani's multiple message.

Belted blazers with the right kind of shoulders, the right length. For dash, a wool boa and big campaign hats. The skirts, slimmer yet flowing. Bravissimo tailoring. Designer Sportswear

Neiman-Marcus

Frederick & Nelson

GEOFFREY BEENE with his masterful mixing of fabrics. His suit layers a double-faced corduroy jacket, suede vest and printed silk jacquard blouse over a wool gabardine skirt. Stunning with its soft ease in navy and taupe.
Frederick & Nelson, Seattle and Portland

TO DAZZLE!
dress
over
pants

by Oscar de la Renta.



Photographed by Paul Lange at Angelo Savelli exhibit, Max Hutchinson Gallery.

Body skimming
chiffon,
shadow light...

emblazened with
threads of
silver
and
gold

sashed low...

trouser of ***satin charmeuse***

In midnight ***black silk.***

Couture.

SAKOWITZ

Houston Amarillo Scottsdale



the vivacious spirit and impact of superb leathers. the balance of matte and glossy textures. designs shaped with intuitive assurance by BEGED-OR. finger-tip slouch jacket in claret nubantile, a shirt-thin suede, 430.00. polished glovesilk cigarette jeans, 198.00. bravura...the self-expression of a confident woman. collectors shop, washington, oregon, alaska, and costa mesa, california.

BRAVURA:
FROM A WOMAN'S PERSPECTIVE

nordstrom

Bill Blass as seen through the eyes of Irving Penn.




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body language—
soft, easy
and very feminine.
Exclusively in Canada at
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stanley sherman: purist's approach



california seattle portland phoenix chicago white flint

I.Magnin

l'esprit de france: our salute to everything french...



we love paris when it sizzles (in other words, all the time!) And so we're bringing some of that sizzle to you. Our salute to French fashion, French design and above all, French inspiration, begins September 9, highlighted at Bloomingdale's in Washington,with an entourage of designers, fashion shows, model rooms, food and wine tasting. All flown here with true esprit by Air France.

just landed, sonia rykiel's coats.. We caught this one at Rossy-Charles de Gaulle, the most modern airport in the world, and the perfect jumping-off point to the rest of Europe. From the collection, a departure in wool jersey, side buttoned, with furry flanged sleeves. She did it in blue moyen, dark grey or dark green, each with black acrylic fur. Sizes 6 to 10, 490.00. The Shop for Sonia Rykiel.

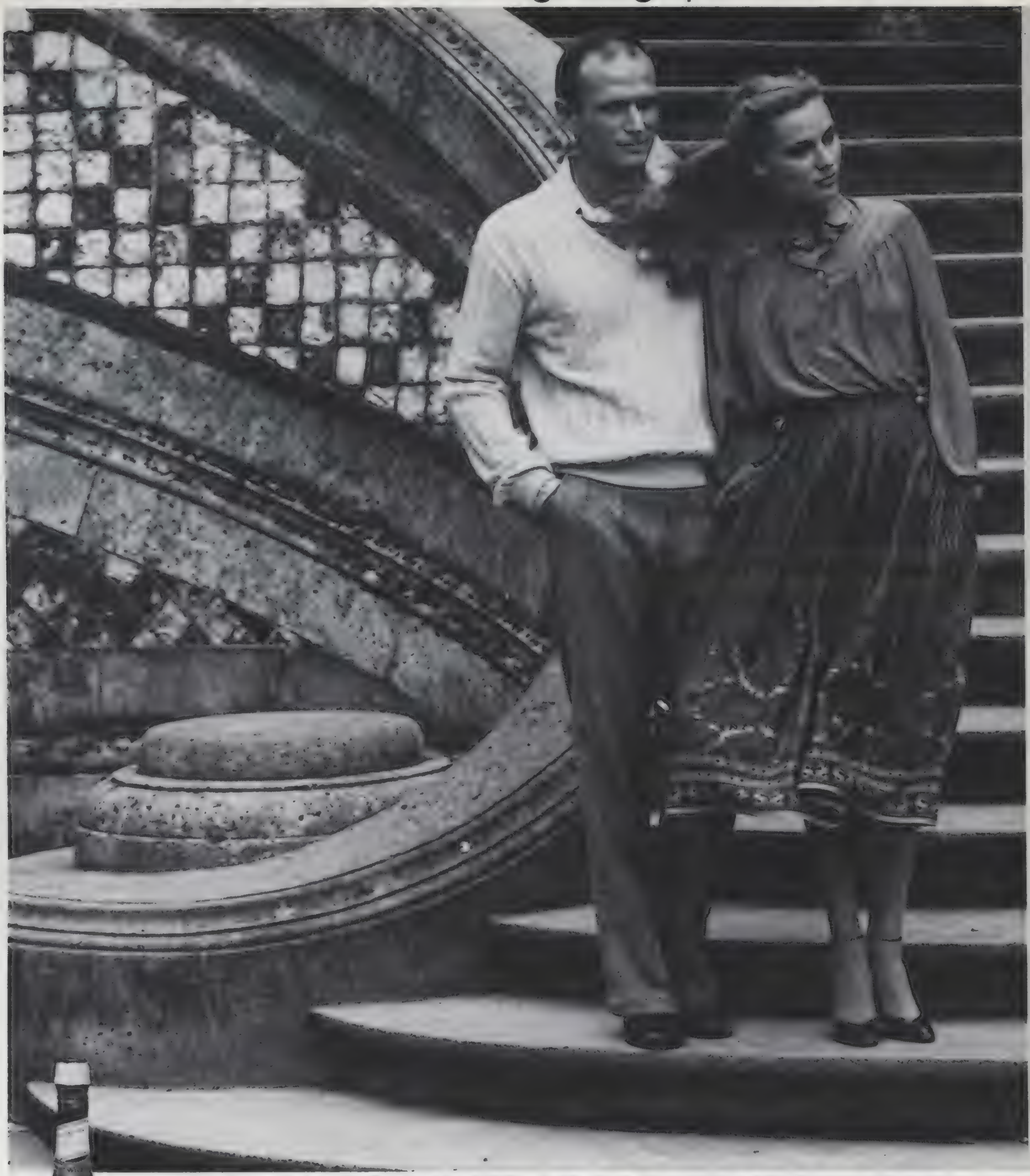
and it gets off the ground via air france.



claude montana gives you the bold shoulder. Air France gives you a room at the Ritz (part of the package you'll hear about next page). Here, Claude's continental corduroys: spencer jacket with canvas lapels, canvas shell and high-waisted pants. All in black cotton for sizes S-M. From 96.00 to 205.00 in Paradox.

bloomingdale's

benedictine: one of the lingering spirits of france





another lingering spirit. the restored abbey at fecamp. Here, in the 16th Century, a Benedictin monk gathered herbs from the hillsides and blended them into a golden elixir. Then came the Revolution and the abbey was destroyed...the recipe, lost. Until one Monsieur Alexander Le Grande rediscovered it in 1863...spent several years perfecting the formula, and voilà, gave the world its due: Benedictine.

cacharel translates from the french. For her, fluent silk and challis. The yoked blouse in a tiny dotted crepe de chine, the color of Benedictine, 100.00. Wool challis skirt in a blue multi print, 150.00. Both, sizes 4 to 12. The Shop for Cacharel. Introducing Cacharel pour l'homme, the message is cabled in cashmere, ecru, navy or wine, 150.00. The shirt, tan, ecru, grey or blue cotton/wool flannel, 30.00 Pleated wool tweed pants, from a collection, 67.50. The Shop for Cacharel, Men's Store.



emanuelle khanh's unfettered sweatering. Soft. Slouchy. Pure comfort. Three easy pieces in taupe wool tweed, shirted in cotton gauze. Sleeveless vest, 76.00; Pullover, 100.00; skirt, 140.00; shirt, 68.00. Sizes 4-10. The Emanuelle Khanh Shop.

bloomingdale's

air france: to paris like an aristocrat



the paris aristocrat, their tour of tours. Leaving anytime between November and April. Enjoy 747 comfort...gourmet meals...elegant, attentive service. And when you land a private car waiting to whisk you to the Ritz Hotel where you'll spend six glorious nights (seven glorious days). Your Air France tariff also includes continental breakfast, a gourmet lunch or dinner at the Ritz...plus other amenities your travel agent will tell you about.

ysl pour homme. Behind him, one of the all-time marvels of construction. On him, Saint Laurent's marvel of unconstruction–the sportcoat, one of many tweeds in our collection, 135.00. The pleated pants, in blue, camel or grey, 55.00. Herringbone knit sweater, ecru or camel, 50.00. Collection Sportswear, Men's Store.

ysl: from paris for the aristocrat



sport-yves. Saint Laurent gives new meaning to the word with his marvelous mēlange of tweed, silk and corduroy. The wool blazer, tweeded in green/brown or bordeaux/ochre/green and piped with velvet, 530.00. Silk blouse, white, green or brown, 270.00. Slim corduroy pants, brown, rust or green, 190.00. Saint Laurent-Rive Gauche.

bloomingdale's

benedictine & bloomingdale's: a toast to taste





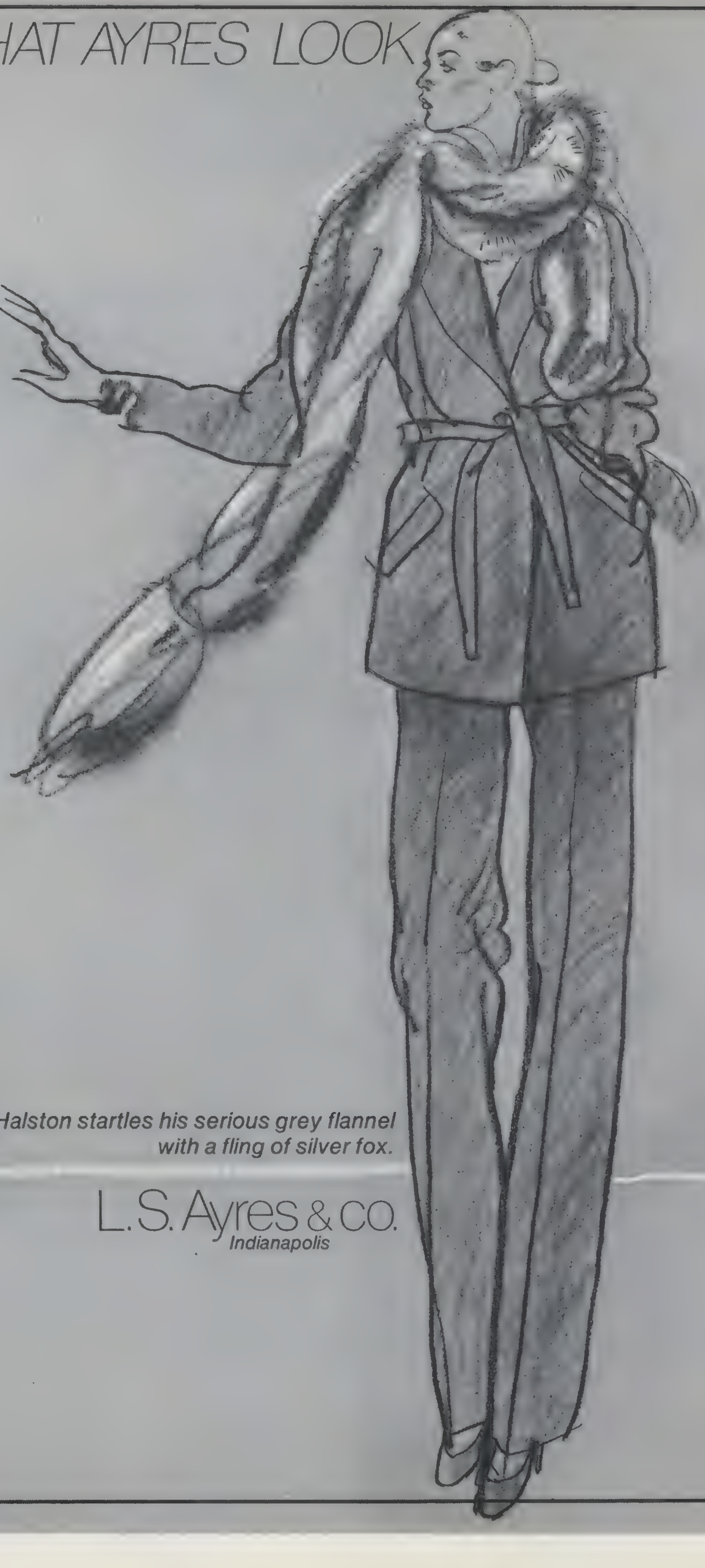
b&b, the toast of paris-and the u.s.
Benedictine is a classic to be savored pure and simple. Enjoyed via its mixability in a "Benedictine in Bloom". Ici, le recipe: pour an ounce or so of the amber liqueur over ice, fill the glass with Perrier. Sante.
charles jourdan's haute boot. How to land on your feet in Paris (or anywhere, for that matter). High heeled, in smooth, supple leather, cuffed with faux fur and tied with a leather string. Taupe, black or brown, 172.00. Charles Jourdan Salon.



enter ysl's waist land, on the double. The newest way to wear his belts–in two's. Suede and metal. One on the waist, one riding on the hip, a la (top to bottom): Passamenterie tie, 30.00 and 1½" perforated suede belt, 25.00; studded suede evening belt, 60.00, with lock and key on a gold-tone chain, 30.00; suede double wrap sash, 45.00; and the gunmetal western tie, 18.00. Belts by Yves Saint Laurent, In Fashion Accessories.

bloomingdale's

THAT AYRES LOOK



Halston startles his serious grey flannel with a fling of silver fox.

L.S. Ayres & co.
Indianapolis

THAT AYRES LOOK



Bill Blass strokes a pebble coat with lynx to slide over beige wool jersey.

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White mink jacket



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Natural Canadian coyote hooded coat with white Arctic fox trim

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White, pastel and dark ranch mink jacket



Natural Alaska lynx hooded stroller

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Canada Majestic violet mink poncho jacket

Photography - Skrebneski

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BY HOUBIGANT



People in fashion are talking about...

what's coming

Fashion-wise celebrities ...joggers' accessories ...McFadden at home... what the women wore—at Caroline's wedding

"People, today, think they have to go out all the time. They would be much better off staying home."

That's not a recluse talking, that's Fernando Sanchez, 'seventies lord and lion of at-home wear for women. More and more, though, Sanchez has a new cult following—and they're men: Men who are tracking down an elite group of Sanchez-designed drawstring pants, kimonos, caftan tops, robes. Near-classic men's pieces—with an extra Sanchez punch—that first crept into his collections about a year ago and are now taking off.

"It's leisurewear," says Sanchez. "Things to wear to the beach. Things to stay home in, to sleep in. . . . This is a field that's full of taboos, full of dos and don'ts. Men have to become less self-conscious. There's got to be a bit more imagination . . . and a bit more 'enjoy.' "

"Early clues to resort clothes . . . pointing to a lot more allure"

In the 'sixties, everyone liked to say fashion was made in the streets. Now, in the 'seventies, it may be put together there: if you look at what some snappy women are wearing, you can snag hold of some trends. On summer beaches, the fashion was all for white pants—worn with pink Lacoste shirts; in the city, narrow-narrow black jeans and T's. In Paris, women were putting on glitter chiffon scarves—in brights or pastels —with tough day clothes: jeans, blazers, leathers, or tweeds . . . leopard spots (New Yorker Fernando Sanchez showed them, too) . . . tiny dots (for bow ties or flea market dresses). . . . September, to most women, means cashmere and tweeds; but on Seventh Avenue, this month, thoughts run more to cotton. The news is resort clothes—coming for winter, and giving a strong line on next spring. Early clues point to smaller tops, less-full skirts, a lot more sensuality and allure. Black and white, almost everywhere, with bright accent colors to play off them. From Oscar de la Renta, look for narrower lines, natural fibers, natural colors for day and strong blasts of color at night. Geoffrey Beene promises very short jackets; satin chiffon dinner dresses; warm, pretty colors. And, here, too, polka dots—gigantic!

The new watch at Cartier—recently introduced in Paris and New York—is another tank watch: this one, though, is pavé-d with diamonds. . . . If you like to celebrity-gaze, fashionwise, you might want to look into the "Fashion for You" course, open to the public, at New York's Parsons School of Design. Bill Blass, Mary McFadden, Carol Horn, Mollie Parnis, Angela Cummings of Tiffany & Co. are all on the speaker's roster. (Course begins September 26). . . . Mary McFadden, if she's not speaking, traveling, or turning up raves with her collections, has a new business to keep her busy: Mary McFadden's Vision for Raintree Designs, a line of wall coverings and fabrics in the kind of McFadden-made prints that have made her famous. . . .

Jogging has not only carried off half the feet —and front pages— of the country, it's spawned, too, its own fashion industry. Not only shorts and running shoes, but a running list of joggers' accessories: digital stopwatches —wristbanded or with a cord to hang around a jogger's neck (Heuer makes them); Heuer pedometers, to clip to belt or shorts' pocket; canvas bags— from Runners Diversified— designed by a marathon runner, with separate compartments for sweaty towel, etc. Then, too, there are always extra-large safety pins (for clipping keys to non-pocketed shorts) —and Quench gum, a sort of Gatorade of chewing gums. . . .

Making news: The new women's side of Wilkes Bashford, San Francisco's superstore for men. The women's shop—next door to Wilkes, on Sutter Street—has, among other amenities, an open bar and a "soft tailored look" on the racks: Charvet of Paris shirts, Jean Muir dresses, hand-knitted sweaters from England and Italy. "The clothes will all maintain a point of view," promises Wilkes Bashford. "We will not just be buttoning the jackets on the other side." . . . Rent-a-tux—yes, a man's: a new turn on party dressing, when it's worn with a soft white shirt. This is so popular, now, that one New York shop has a sign in their window: "We rent tuxedos to ladies." . . .

The Forum des Halles is the name of the nearly complete superstructure that's filling the ex-les Halles hole in Paris; and this mystery building has kept Parisians speculating for years. Builders are now promising the French every kind of boutique, restaurant, and pleasure unknown—including countless fashion shops with names such as Dorothée Bis, Angelo Tarlazzi, Cacharel, Hechter, Yves Saint Laurent. . . . Before the Forum des Halles ever sees its first customer, it will be spring. Early warm-weather reports in New York from Anne Klein designer Donna Karan are for white-white; experiments with paper-thin white leather; dark, moody colors in bare silhouettes. Sexy clothes, "Without a doubt," says Karan. . . . With all the media-blast over Princess Caroline's wedding (*Paris Match* gave thirty-four pages to its coverage!), there's not been much talk about the clothes worn. One wedding guest sends her story, reports that Marc Bohan was the fashion star. "His frothy dresses were perfect for the storybook atmosphere" that everyone wanted, but missed. Otherwise, "it was all-dressed-up for all ages, with lots of the old favorites—print silk dresses with wide straw hats. At the ball, hairdressers went wild with flowers and glitter. Dresses were chiffony or stiff white organza or lace." Her sum-up: "Very Little Bopeep."—KATHLEEN MADDEN



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WHAT'S COMING

A real-life, blockbuster movie—and a bold new star... art to bed down with...the "Rumour" of a hard-rocking country girl...new book about a knight to remember

Movies

By Rex Reed

Midnight Express
Starring Brad Davis, directed by Alan Parker
On October 6, 1970, Billy Hayes, a clean-cut American college student from Long Island, was arrested at the Istanbul Airport as he attempted to smuggle hashish out of Turkey. He was unaware that Americans traveling abroad are not protected by American laws or officials, and he also never thought he would get caught. But he did get caught; and, for his error, he got life imprisonment in one of the most sadistic prison systems in the allegedly civilized world. *Midnight Express* (prison jargon for "escape") is the story of what happened to him there, of the hope and courage that kept him alive, and of the bizarre events that led to his miraculous escape after five years of the most horrifying atrocities perpetrated against human beings. It is a harrowing, uncompromising, magnificently rendered work.

Alan Parker, a young, immensely gifted British director whose only previous film was that charming children's parody of gangster musicals, *Bugsy Malone*, directed *Midnight Express*. It will be a rare audience that can sit through his movie without feeling emotional outrage. The brutal conditions inside Turkey's fortress-like Sagamilcar Prison are so clinically detailed that it often requires a strong stomach to keep one's eyes on the screen; but the torments, the homosexual assaults, and the insanity whirling around the inmates only serve to underscore the resiliency of the human spirit. The film holds interest because it shows how much more terrible was the punishment than the crime, and it ends up serving a warning to all kids who think it's a kick to smuggle drugs out of countries where they are easily obtainable. If the film acts as a successful deterrent, it has served a large purpose.

Midnight Express does much more. It is superbly directed, masterfully acted by a dedicated cast, and filled with more honest suspense than any James Bond adventure. It makes old Devils Island and Alcatraz flicks—not to mention the more recent *Papillon*—look like innocent fairy tales by comparison. And it introduces a major new force to the screen in Brad Davis, who makes the most appealing film debut since James Dean wafted his way into the hearts of millions in *East of Eden*. Davis provides a stunning contrast to the filthy, degrading destinies of his prison comrades (well acted by Randy Quaid and John Hurt); he plays Billy Hayes with sensitivity, brains, and compassion, and makes you feel exactly what it's like to be a helpless captive in an inferno beyond understanding.

Midnight Express is a haunting story—especially, because it's true.



Brad Davis, above, in "Midnight Express": He makes "the most appealing film debut since James Dean"—in a high-impact movie

The Shout
Starring Alan Bates, Susannah York, and John Hurt; directed by Jerzy Skolimowski
Robert Graves's supernatural short story, circa 1924, brought to the screen by eccentric Polish director Jerzy Skolimowski, is about a macabre inmate from a lunatic asylum (Alan Bates) who claims to have learned from the Aborigines a fearful shout that can kill anyone who hears it. Arriving at the home of a church organist (John Hurt) for Sunday lunch, he stays on to terrify and seduce the organist's wife (Susannah York), before heading off to a cricket match between the lunatics and the villagers, where several people burn to death in a dreadful fire.

No point is made in this rather demented little exercise in disoriented ellipsis, although the acting is quite riveting, and there are chilling effects. Quite the most bizarre thing to come out of England in years.

Art

By David Bourdon

Mirrors and Windows: American Photography since 1960
The Museum of Modern Art, New York; through October 2
"There are at least as many really good photographers in this country today as there were good painters in Florence in 1470." This is the kind of provocative statement that makes people take notice of John Szarkowski, director of The Museum of Modern Art's department of photography. To establish his claim, Szarkowski has assembled this stimulating exhibition of approximately two hundred works by some one hundred photographers; it provides a significant overview of developments in the medium over the past two decades. The show features many long-established names such as Ernst Haas, Helen Levitt, Bruce Davidson, and Marie Cosindas and juxtaposes them with such newcomers as Jan Groover, Robert Mapplethorpe, Stephen Shore.

Szarkowski maintains that the most notable change in photography has been the shift "from public to private concerns." He attributes this to several causes, including the decline of *Life* and *Look*, the constantly improving technology that enables almost anybody to snap decent shots, and the booming collector's market for photographs.

To help distinguish the multitude of stylistic and expressive currents in contemporary photography, Szarkowski proposes dividing the work into two broad categories: mirrors and windows. The mirrors, he explains, are subjective and romantic, reflecting portraits of the artists who made them. (The mirror-photographers include Jerry N. Uelsmann, Paul Caponigro, and Duane Michals.) The seemingly more objective windows provide a more realistic view of the world around us. (Some of the better-known windows are by Garry Winogrand, Diane Arbus, and Lee Friedlander.)

"Mirrors and Windows" is sure to generate controversy—for its inclusions, its omissions, its premise, its critical framework, and, most of all, for its impact on the way we see and use photographs. The show travels to Cleveland, Minneapolis, Louisville, San Francisco, the University of Illinois at Champaign, Richmond, and Milwaukee.

Art About Art
Whitney Museum of American Art; through September 24
Robert Rauschenberg partially erased a genuine de Kooning drawing; George Segal incorporated a Mondrian painting in one of his sculptural ensembles; and Larry Rivers paraphrased several Old Master paintings in his distinctly contemporary style. These are just a few of the nearly one hundred items—paintings, sculptures, works on paper, and videotapes—that turn up in this entertaining, lighthearted roundup of mostly familiar artworks that borrow or incorporate imagery from other, mostly famous art. Throughout history, artists always have lifted ideas, motifs, and themes from others, but today's artists, say Jean Lipman and Richard Marshall, who organized the show, "make the borrowed art a recognizable, even blatant element of the composition."

The "Mona Lisa" wins some sort of popularity contest here, turning up in works by Shusaku Arakawa, Jasper Johns, Marisol, Rauschenberg, and Andy Warhol—as well as in Philippe Halsman's 1954 photograph, "Mona Dalí (What Dalí Sees When He Looks at Mona Lisa)."

That ace caricaturist of styles Roy Lichtenstein virtually steals the show, being represented by fourteen unremittingly witty works that twit practically all of modern art history, from Impressionism through Picasso and Matisse to Abstract Expressionism. Better than most, Lichtenstein consistently establishes his originality without diminishing our respect for the earlier art works.

In short, a pleasurable show—which travels to Raleigh, Los Angeles, and Portland.

(What's News, continued on page 64)

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She's got you covered from head to toe.

You'll play on her colors. From neon brights to soft, woodsy tones. You'll toss on her textures. From smooth and ribby knit skirts, vests, tops, coats, pants, scarves, hats, and gloves.

Every piece in her French collection for fall is in perfect harmony. Clothes for you to layer in any way that suits your fancy.

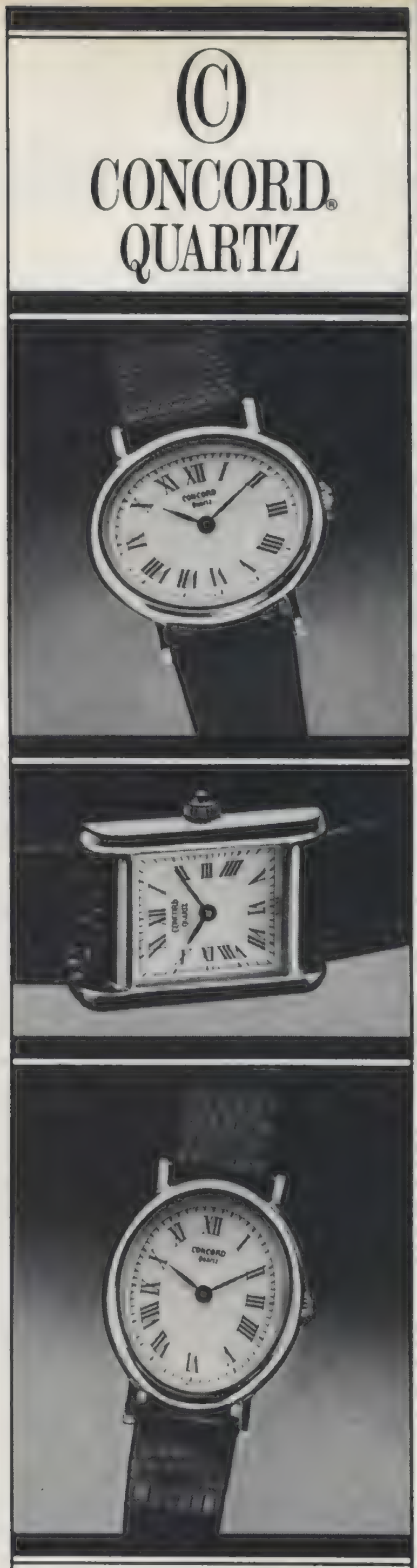
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WHAT'S NEWS, WHAT'S COMING

MORE ART:

Bernis von zur Muehlen: Photographs Among women photographers who specialize in the male nude, this gifted young Virginian is noteworthy for her romantic, ethereal style. She began exhibiting only four years ago and is now showing forty-five studies of nude men —and women—at the Baltimore Museum of Art (through October 8). The men in her carefully posed portraits are, more often than not, her neo-Classical-looking husband. Von zur Muehlen uses infrared film and sometimes hand-colors her prints. Her striking pictures are deliberately soft in focus, accented by areas of brilliant bleaching light, and convey a mood of serene composure.

Potter's Art in California: The Oakland Museum offers a major survey of Golden State pottery and clay works made between 1885 and 1955. Among the highlights: the seductively glazed, deservedly celebrated vases of Gertrud and Otto Natzler and the innovative forms of Peter Voulkos, who helped channel ceramics into the mainstream of contemporary art; through October 1.

Books

A Distant Mirror: The Calamitous Fourteenth Century
By Barbara W. Tuchman (Alfred A. Knopf)

Take heart. "If our last decade or two of collapsing assumptions has been a period of unusual discomfort, it is reassuring to know that the human species has lived through worse before," writes historian Barbara Tuchman, twice a Pulitzer Prize-winner, in this book about the Middle Ages.

Worse, indeed. The fourteenth century was an age of unparalleled horrors: the Black Death, which wiped out almost half of Europe's population; constant crusades and skirmishes between England, France, Italy, and Turkey, with reckless savagery on all sides; the decline of the knights' class, upsetting the standards of chivalry that had illuminated earlier generations; and, as a final thrust into darkness, papal schism, which rent Christian faith throughout the world.

Barbara Tuchman focuses her enormous epic on one man, Enguerrand de Coucy VII, last of a noble French dynasty, who lived from 1340 to 1397. Following his life, we learn how people lived in medieval times, how they dressed, what they ate, what they spent their money on, how they viewed women and sex. In an astonishing feat of research and writing, Mrs. Tuchman brings to life that strange and violent century.

Names in the book ring in the head from Shakespeare's telling of the tales, and many of one's favorite historical characters, under Mrs. Tuchman's stern pen, emerge in a fresh light. Mrs. Tuchman can be funny; describing Catherine of Siena, she writes: "She had practiced asceticism since the age of seven, when she saw her first visions, perhaps not unconnected with being the youngest of 23 children."

Mrs. Tuchman keeps her eyes resolutely on the period, resisting the temptation to make modern comparisons. She leaves that play to us. This is a fascinating book, magnificently conceived; the reader comes away humbled and consoled—for we survivors, indeed, were there.

Happy All the Time
By Laurie Colwin (Alfred A. Knopf)

If you like your authors to linger over the *Sturm und Drang* of contemporary existence, then consign Laurie Colwin to the flames. If you like liberal dollops of sexual athletics, cocaine, gushing blood, or mysterious Albanians in your reading, pass this novel by. *Happy All the Time* is about four nice, well-educated, white, comfortably off young people who love and marry. Colwin should be awarded a medal for bravery.

Guido Morris runs the family foundation, an occupation that is described in journals as "shaping the cultural landscape." He marries a rich, inscrutable beauty called Holly Sturgis, who remains encased in enigma for most of the book, except at moments of independent action that are entirely understandable from a woman's point of view. Guido's best friend and cousin, Vincent Cardworthy, works for the Board of City Planning, where he meets a less inscrutable heroine, Misty Berkowitz—the only remotely abrasive character of the four —who finally marries him in City Hall.

It's all very simple, and what saves it from inanity are some very sharp and funny writing from Laurie Colwin and some equally sharp observations. One of Vincent's more endearing characteristics, writes Colwin, is that he smiles when he sleeps. "He claimed to have a recurrent dream about a computer—a very complicated dream full of jokes. He found sleep very entertaining for this reason." This novel is rather like that—an entertaining dream.

The Thirties and After
By Stephen Spender (Random House)

The 'thirties are now being excavated with as much energy and attention to detail as the much overexposed 'twenties. But Stephen Spender, who has come to be inextricably associated with the 'thirties, has produced a book that is far more profound in its implications than the usual nostalgic memoir.

Spender calls the book *The Thirties and After,* the key words being "and After." In this fascinating collection of essays, journals, poems, and reviews, Mr. Spender, no mean poet himself, traces the political and artistic currents dating from the post-World War I generation down to today. All the familiar names are here: W.B. Yeats, T.S. Eliot, D.H. Lawrence, and more.

The book focuses on the way in which writers and artists became politicized in the 'thirties, and how their thinking and writing influenced the generations that came after them. This new political consciousness may have started in England, but some of Mr. Spender's most original observations concern influences in America, which he knows well; Spender's chapters on American poets and writers, particularly those of recent decades, are revelatory.

Throughout the book, what is communicated is the *romance* of political action, whether it's in Madrid in 1936 or at Columbia University in 1968. Spender's most important theme, however, in these "history is irrelevant" times, is surely written in a last word: "If this book shows anything, I hope it will be that we looked through the eyes of an earlier generation as well as through those of our own."

(What's News, continued on page 66)

Bill and Susan Fine, President and Creative Director of Frances Denney

Jewelry by David Webb

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Susan Fine



Recordings

By David Sargent

Rolling Stones: Some Girls
(Rolling Stones Records)
This is the best Stones album since *Exile on Main Street*. It's a collection of solid, interesting songs, with a traceable theme in Mick Jagger's bitterness and confusion about his marriage and about women in general. Jagger sings with a renewed vigor, and the band itself—now with Ron Wood as second guitarist—is at top strength.

By this time in the Stones' long and venerable career (who would think we would ever arrive at a day when we could call the Rolling Stones "venerable"?), their new disks may sound a little overfamiliar, at least at first. But, soon enough, one realizes that *Some Girls* is something special.

Bob Dylan: Street Legal
(Columbia)
Another product from an acknowledged member of the rock pantheon—and not quite the testimony to renewed creativity that the Stones' *Some Girls* is. *Street Legal*, despite some fine new songs and a generally high level of achievement, isn't as impressive as some earlier Dylan albums—or some earlier Dylan albums of the 1970's, either. If you like Dylan, however, you'll need to hear this record for songs like "New Pony," "No Time to Think," and "We Better Talk This Over." And anyone who's followed his music will be fascinated to hear an entire record in which the backing consists of an ensemble larger than usual and a wailing female soul trio.

Nielsen: six symphonies
Ole Schmidt conducting the London Symphony Orchestra (Unicorn)
Carl Nielsen, born in 1865—the same year as Finland's Sibelius, counts as Denmark's greatest composer. His six symphonies form the core of his creative work and range in mood from Brahmsian serenity to anguished Romantic Expressionism to an almost Mozartian clarity. Notable individual versions of these works have been recorded before this—by such conductors as Leonard Bernstein, Igor Markevitch, and Jascha Horenstein; another complete cycle is available on the budget Seraphim label. Schmidt's are the versions to have, though, especially if you want all six symphonies intelligently and passionately conceived, superbly played, and clearly recorded. (In two albums.)



Rolling Stones' Mick Jagger, above: "venerable," vital as ever on album "Some Girls"

Carlene Carter: Never Together But Close Sometimes
(Warner Bros.)
A member of the latest generation of the folk- and country-singing Carter family and the daughter of June Carter Cash, Carlene Carter made the surprising yet fascinating decision to record her debut album with one of the best of the British new-wave rock bands, The Rumour. The result not only reveals a fine, strong-voiced young singer, but also makes for a record that will appeal to fans of the new, young rock. No doubt, Carter will eventually learn that a really great record creates room for more contrast than she allows herself here, where nearly everything is similarly tough and punchy. But this is still a most impressive debut.

MORE RECORDINGS:

Willie Nelson: Stardust (Columbia). Here, Willie takes it upon himself to offer ungimmicked new versions of ten old musical chestnuts, including "September Song" and "Georgia on My Mind." The singing is sometimes a little shakier than one might want, but this is still a winning project.

(What's News, continued on page 68)

Where to eat now:

Soho Charcuterie & Restaurant

Manhattan's SoHo, on a Sunday, is as gala as a small-town festival. Shops and art galleries open; streets throng with good-lookers. It's brunchtime, prodigally. And where's the best brunch? At the Soho Charcuterie, over on Spring Street, in the midst of everything that's happening. This takeout shop and eating place (*right*) would be a gastronomical gem in any city; but, in SoHo, it somehow seems extra special. Dining room is white; even ceiling, bentwood chairs are pristine white. Flowers make the color. The food? Truffled eggs *en brioche*: buttery bread heaped with creamy eggs thick with nuggets of black truffle. The omelets are puffy, hearty with Black Forest ham, potato, onion, and Brie; or tomato, ricotta, and mozzarella. And there's some of the best baked-on-the-premises coffee cake in town.

—LEO LERMAN



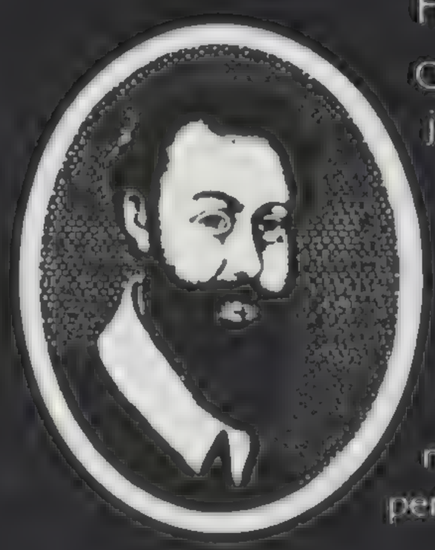
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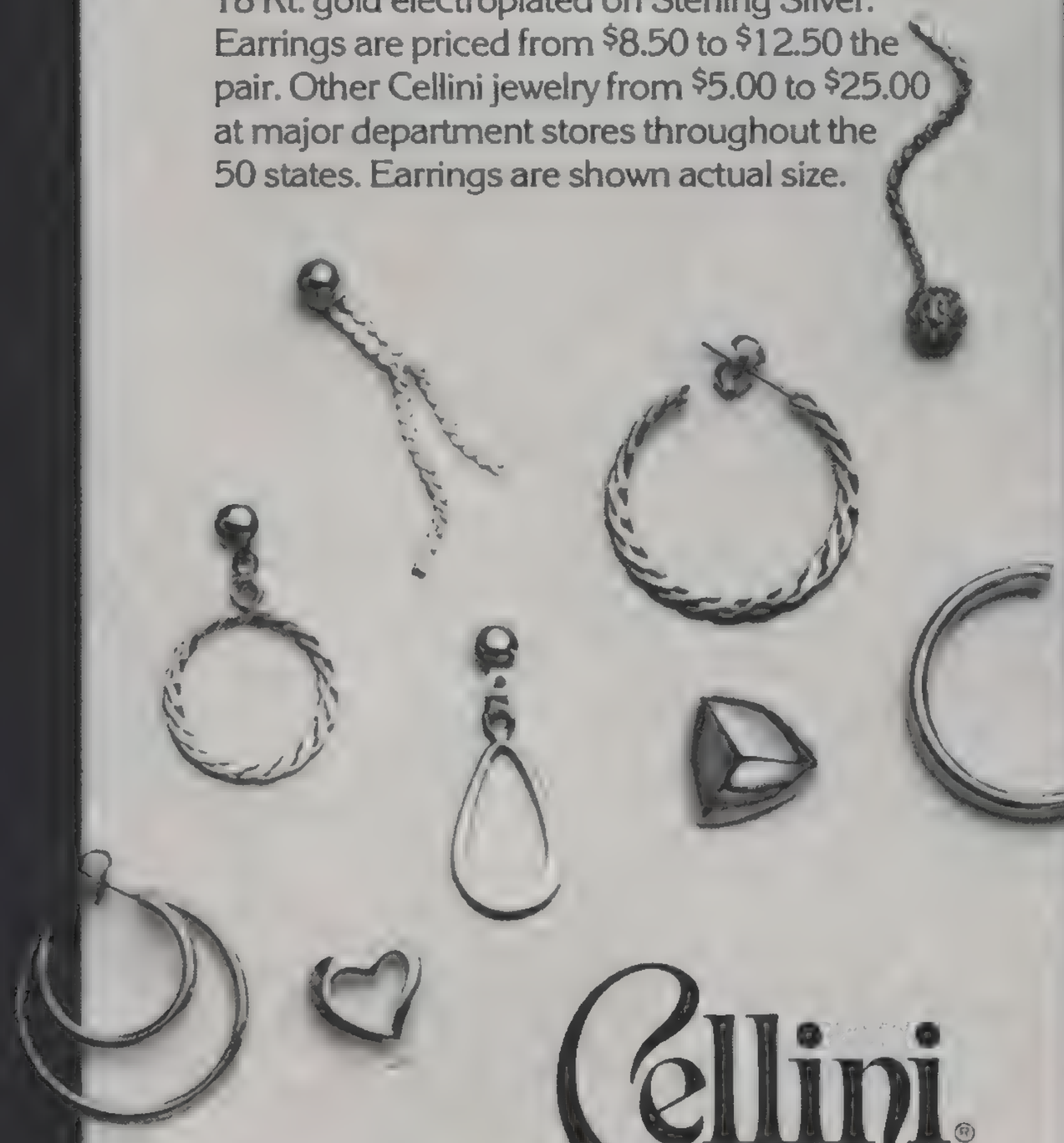
His story part II.



Cellini called it his "own beautiful art of jewel-fashioning." For the master goldsmith of the Renaissance period there was more to fashioning magnificent jewelry than turning a few scudi. He had a romantic attachment to the jewelry, and to more than a few of the elegant ladies he fashioned jewelry for. Cellini, the master goldsmith of the 16th century, perhaps of all time.

Cellini Jewelry 1978

It is designed and fashioned with the artistry and elegance, and with the sense of romance expected of the name Cellini. Shown: a few of more than 60 designs from the earring collection. All are made of Sterling Vermeil: 18 Kt. gold electroplated on Sterling Silver. Earrings are priced from $8.50 to $12.50 the pair. Other Cellini jewelry from $5.00 to $25.00 at major department stores throughout the 50 states. Earrings are shown actual size.



Cellini®
Jewelry by
Precious Metal Craftsmen

Cellini, Inc. Fifth Avenue, New York

WHAT'S NEWS, WHAT'S COMING

Sports

By Kay Gilman

Hard driving woman

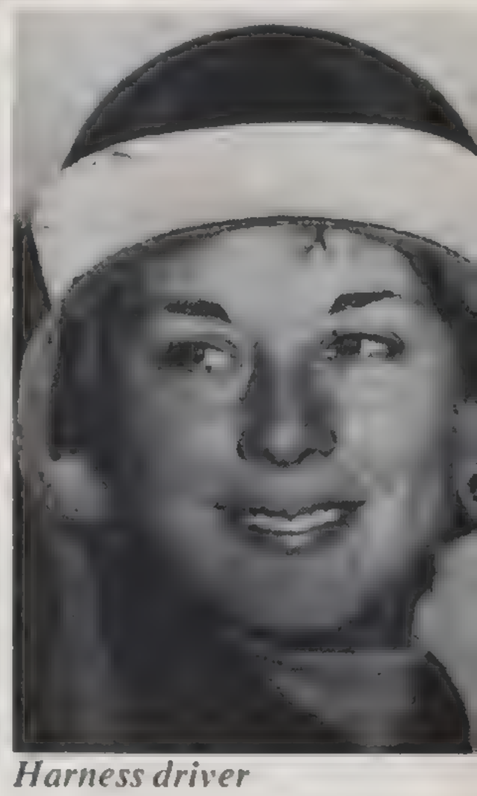
She's broken four track records, won innumerable driving championships and more than $1 million in purses during an eight-year career; and, although her name is not a household word, it should be—because harness driver Bea Farber is a phenomenon: a diminutive giant of Standardbred racing.

Formerly a legal secretary and housewife in Brighton, Michigan, thirty-seven-year-old Ms. Farber won the first race she entered, in 1970, with a horse she bought "just for fun." From that time on, her career has skyrocketed. By 1973, she became the first woman ever to win a driving title at a major track, Northville Downs in Michigan. Since that time, she's broken every women's record.

Bea Farber was born on a Michigan farm, and she was a crack rider by the age of nine. Now, she and her owner-trainer husband, Charles, live on their new 186-acre farm-*cum*-training center in Fowlerville, Michigan, that has forty-two horses and the most up-to-date, cost-efficient training facilities, including a private training track. They work eighteen-hour days: training horses in the morning, driving at night, but not competing against each other. "We did that twice, both times with disastrous results," said Bea. "In fact, once, my sulky was completely destroyed. So we don't do that any more."

The life of a harness driver—many of whom also train the horses they drive—is one of arduous physical work and constant travel. Bea Farber takes it all in stride, though, and is accelerating her pace and her success. In 1977, she won over $350,000 in purses; this year she expects to topple that mark. Currently the leading driver at Wolverine Raceway in Detroit, she drives six days a week, sometimes appearing at several tracks within a week. What does a driver who has done it all do for encores?

"I want to break a world's record with one of our homebreds," she said. "But I still get my greatest high every day—when I step into a sulky."



Harness driver Bea Farber: She's a giant of Standardbred racing

MORE SPORTS:

The showcase of harness racing, the tradition-laden $270,000 Hambletonian for three-year-olds, takes place in Du Quoin, Illinois, on September 2.

(What's News, continued on page 70)

At last. An eyeshadow as gentle as it is beautiful.

Have you ever noticed how much rubbing your eyelids are subjected to? It seems the most delicate parts of your face get the roughest treatment. No wonder eyes often seem to show age first.

That's why the Coty Research Labs have created new Soft-shadow Lotion. The *water-based lotion* eyeshadow that is pH balanced, moisturizing, and fragrance-free.

And so lightweight and easy to remove, your eyes will finally get the babying they deserve.

Softshadow Lotion flows on beautiful soft color that's crease-resistant and *lasts for hours.* In 8 satiny shades.



Softshadow Lotion. Only a lotion eyeshadow could be this soft, this gentle, this beautiful.

Softshadow Lotion by Coty

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Available in Canada

WHAT'S NEW, WHAT'S COMING

TV

By Diane English

Sex, sci-fi, and "Apple Pie"

The new fall television season is once again upon us; and, after last year's flop parade, there's no place to go but up.

Lawyers are in; cops are out. Science fiction is in, but bionics are out. Mary Tyler Moore is in (again); Kojak is out. *Rollergirls* is barely cold in its grave, but there's still a glut of shows based on "the story of a group of beautiful young girls . . .": stewardesses (*Flying High* on CBS), Las Vegas chorines (*Who's Watching the Kids* on NBC)—even a pair of TV news-show researchers (CBS's *The American Girls*).

ABC is leaving most of last year's schedule intact. Why tamper with success? Five new shows have been added: two sitcoms (*Taxi!* from the creators of *The Mary Tyler Moore Show* and *Mork and Mindy*, yet another spinoff from *Happy Days*); a devil-may-care private-eye show, *Vega$*; and a Norman Lear comedy, *Apple Pie*. Of the new crop, *Battle Star: Galactica* will get the most attention. It's an hour-long sci-fi drama that features the most sophisticated special effects ever to come across the twenty-one-inch screen. Producer John Dykstra is the man who won an Academy Award for his *Star Wars* special effects, and



Richard Chamberlain, above, on TV in James Michener's frontier saga "Centennial"

at close to $1 million an episode, the look of the show is impressively slick.

On CBS, Mary Tyler Moore returns in an hour-long variety series, and her MTM outfit has furnished the network with a promising new sitcom, *WKRP in Cincinnati*, about a floundering radio station that decides to trade in the Mormon Tabernacle Choir for Kiss. *Kaz* stars Ron Leibman, as a charming street-wise lawyer with a past; his Columbo school-of-crime-solving techniques could win a loyal audience. Then, there's David Susskind's *People*, a magazine of the air that hits new lows in audience pandering. Phyllis George hosts the show. CBS has had, though, the wisdom to put on *Paper Chase* (based on the movie), an hour drama starring John Houseman as the formidable Harvard law professor and James Stephens as his determined student, James Hart. *Paper Chase* is quality television in the old tradition.

One wonders how most of NBC's eight new shows made it to pilot, much less to air. Joe Namath, gorgeous as ever, stumbles through *The Waverly Wonders*, an inane, high-school sitcom. Dack Rambo, in the drama *Sword of Justice*, plays a modern-day swashbuckler without the swash. But Jack Albertson logs a fine performance as an irascible poli-sci professor turned senator in *Grandpa Goes to Washington*.

Surely, one of the most talked-about new series will be NBC's *W.E.B.*, an hour drama that stars Pamela Bellwood as an attractive young network executive on her way up. The series comes from producer Lin Bolen, once NBC's head of daytime programming. Sleazy sex, an overabundance of male incompetents, and lines such as "Television is a monster that keeps on eating . . ." filled the first episode.

First news from NBC's newly appointed chieftain Fred Silverman is the addition of something called *Lifeline* to the fall's schedule. Described as an hour-long "nonfiction drama about the professional and private lives of real-life doctors . . . ," it's a new form for prime time.

If none of this appeals, there's always PBS. Bill Moyers has a new weekly documentary series; and viewers can look forward to six new *Visions* dramas, Masterpiece Theatre's *The Mayor of Casterbridge*, starring Alan Bates, and a ten-film package that includes *Swept Away* and *Pumping Iron*.

Happy viewing.

MORE TV:

Centennial (NBC, beginning September 24, 8:00-10:00 P.M., E.T.): NBC has given over twenty-five "Big Event" hours to this adaptation of James Michener's best seller. Richard Chamberlain, Raymond Burr, Sally Kellerman, and Michael Ansara star.

Collecting

By Judith Goldman

Craze for quilts

Antique American quilts, today, are decorating staples, as essential as dungarees to left-of-center life styles. Ten years ago, stacks of quilts sat in country shops; most cost $5 to $30. Then, a 1971 exhibition at New York's Whitney Museum put quilts on metropolitan maps. Their unusual colors and bold designs were compared to paintings by Kenneth Noland and Frank Stella. Now, these appliquéd and pieced bedcovers made by anonymous American women are collected, displayed, used, even worn. They no longer cost $50.

Quilts are now scarce in country shops. A network of middlemen, who travel the Northeastern states and Amish countries, buy the best and sell them to city stores. The urban emporium is not to be scorned.

Pieced and appliquéd quilts dating from 1850 to 1930 are in abundant supply at $100 and $200. Their patterns are often uncomplicated and common, but they're in excellent condition, not stained, frayed, or torn, and they can be slept under with good conscience. Furthermore, they're well made and a better value than a new comforter.

For the quilt buyer, condition and craftsmanship are important criteria but don't alone make for a great quilt. Collector Patsy Orlofsky, coauthor of *Quilts in America*, doesn't care about condition at all. She likes frayed edges, relishes the smooth patina of a worn surface. Like any art object, a great quilt is defined by its originality.

The quilts that collectors and museums acquire are unique. They can be elaborate displays of sensibility, such as a gaudy crazy quilt of velvets, handpainted silks, and lace edging, embroidered with glittering tinsel and disparate images of bugs, bees, and little boys fishing (at Thos. K. Woodard: American Antiques & Quilts, New York). Or they can be the spare and sensuous Amish quilts made of wool challis, from Lancaster County, PA; or the brightly colored Amish quilts made mainly of cottons, from Holmes County, Ohio; or the spectacular new American quilts by contemporary craftsmen. Collector's quilts are pricy, but they'll soon be priceless. At the moment, there's a patchwork of options for serious collectors.

Taxes

By Julian Block

Medical mileage

Make sure to take maximum advantage of your deductions for medical expenses. A frequently overlooked write-off can include travel to doctors, dentists, and the like.

When you travel to and from your treatment by train or bus, just make sure to keep track of your fares and to claim them as medical outlays. If you use your own auto, you have two options on handling the expenses: You can deduct the actual cost of gas and oil or you can simplify the paperwork and deduct a flat allowance of seven cents per mile. Whether you use the mileage allowance or drive a gas guzzler and elect to claim actual costs, remember also to deduct parking fees and bridge or highway tolls.

It's a good idea to back up your deductions for medical travel with a glove-compartment diary in which you record why and how far you went, as well as what you spent on parking.

Medical travel includes a good deal more than just trips to doctors. For example, these trips qualified:

. . . driving a person confined to a wheelchair to school when a doctor stated that attendance at regular school sessions was medically desirable;

. . . driving to meetings of Alcoholics Anonymous;

. . . parents' trips to visit their mentally ill child at an institution where their visits were an essential part of the child's treatment;

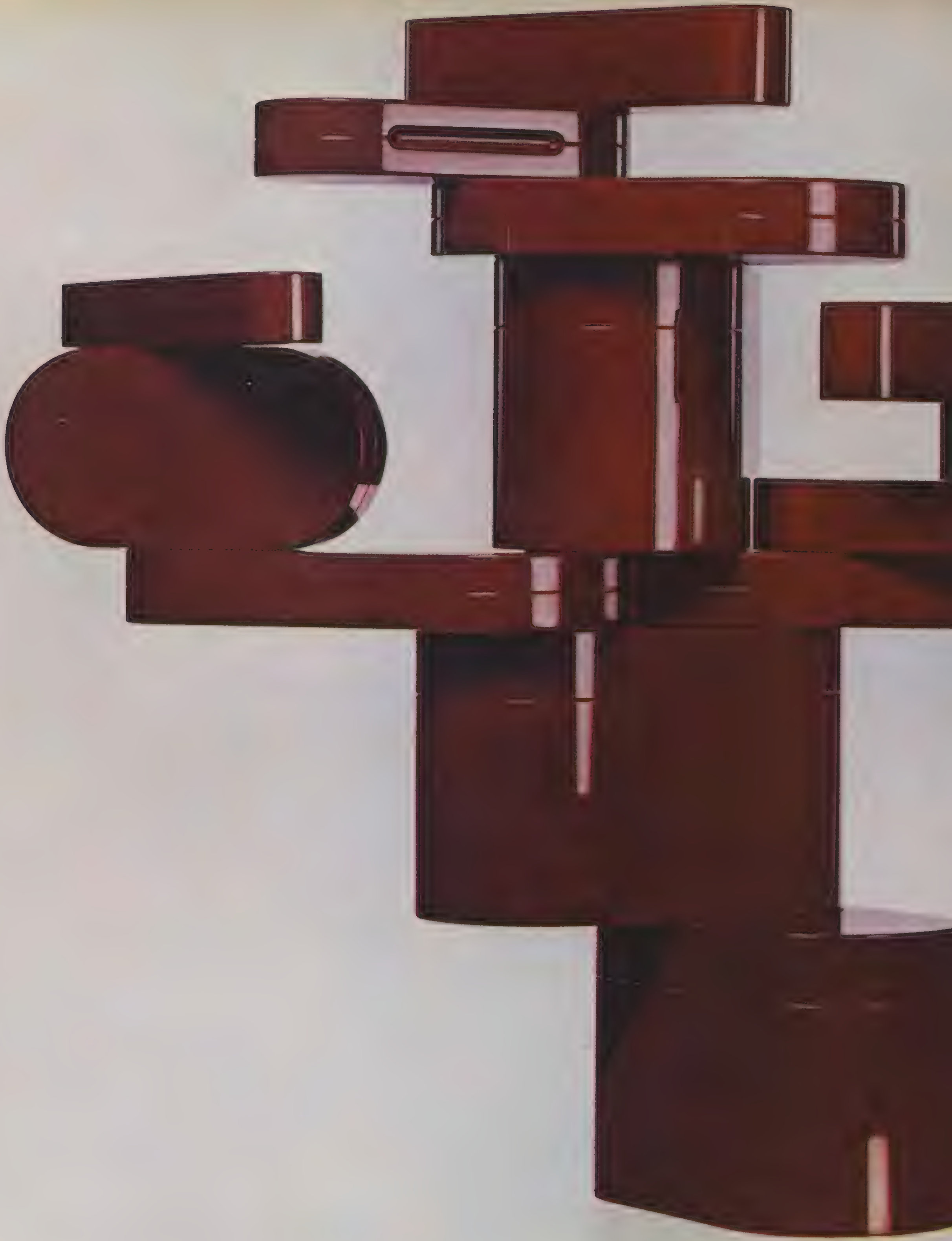
. . . a wife's visits to a hospital, when her presence was indispensable to the improvement of her husband's weakened post-operative condition. ▽

The evening ensemble – brought to perfection by Geoffrey Beene. Never were colors more inimitably mixed, textures more important – silk cloque played against satin, braided leather touched with porcelain.

Strictly Fall '78 in the 28 Shop on Six State Street, Chicago

Marshall Field & Company

There's nothing like it back home.





Calvin Klein

Perfume Cosmetics Skin Care



Calvin Klein

photographed by Frank Horvat

Calvin Klein Scarves



Calvin Klein Belts

Calvin Klein Jeans





Autumn's delicious new colors.

Splashes of ripe berry colors are everywhere in fashion this fall.

From luscious softberry colors to glistening richberry ones.

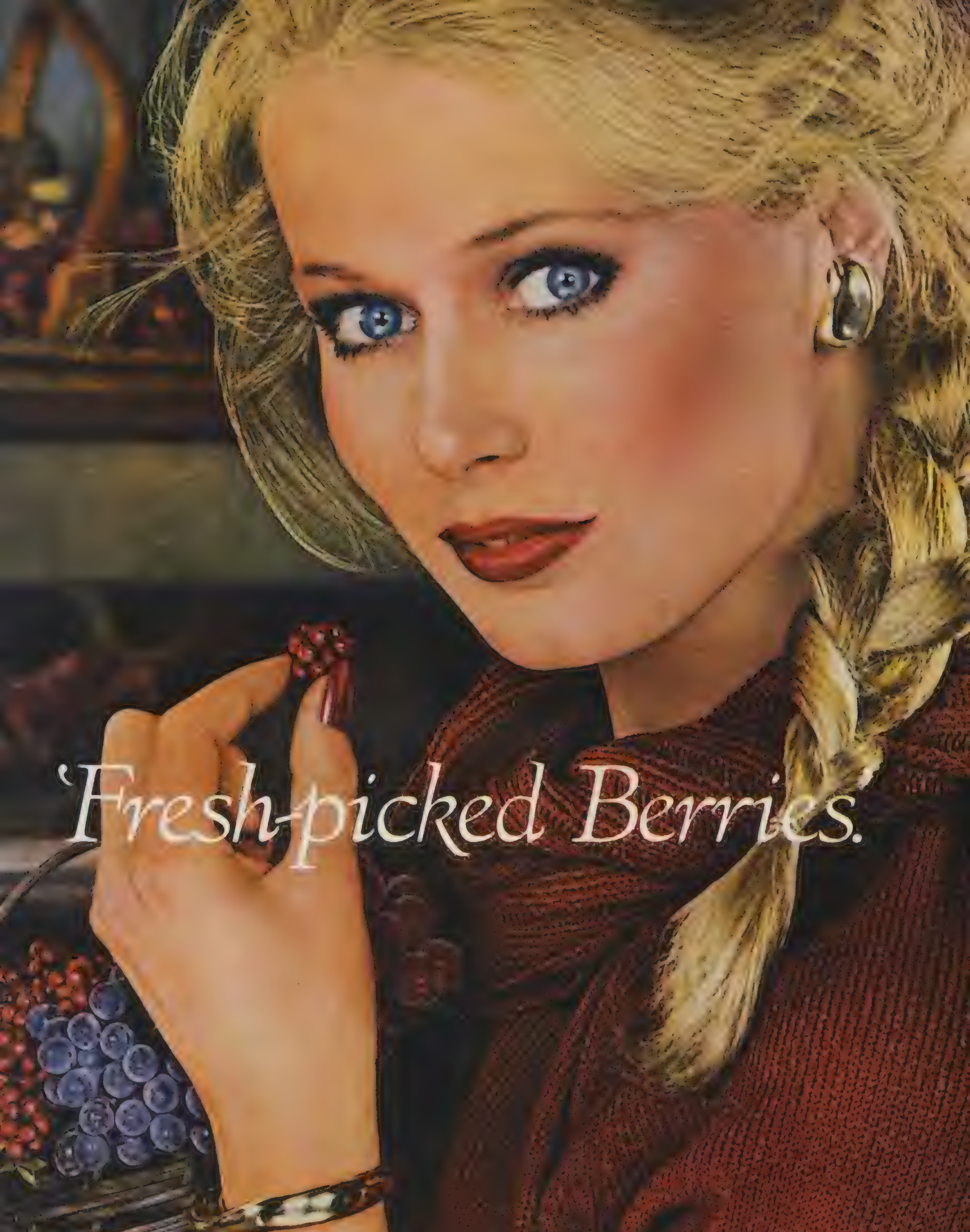
And only Elizabeth Arden has the tempting berries perfect for your lips, nails, cheeks, eyes.

Come pick your fresh berry colors from our "Berry Baskets."
New. Now. As welcome as autumn itself.

Elizabeth Arden

JEWELRY BY CARIMATI
SWEATER: MADY GERRARD

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'Fresh-picked Berries.

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Karl Lagerfeld



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photograph by David Hamilton

L'Air du Temps

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And BodyCare gives you long-lasting results you can actually see and feel in just 14 days. Fragrance free.

Only Elizabeth Arden can call a body moisturizer Visible Difference.



Elizabeth Arden

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that capture the essence of
a certain way of living, a kind
of timeless style."

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to take off the chill.
$10.00

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Hello, ma'am!

Body Gleamers
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SKIN COLOR ANALYSIS
SKIN
SKIN LIFE
CLEAR
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40-69
SKINSCOPE
• GET YOUR NUMBER FRO
BEAUTY ANALYZER
• PRESS CORRESPONDIN
BUTTON HERE
• SEE YOUR BE'T SKIN
PRODUCTS LIGHT U
SKIN LIFE
WARM
NATURAL
CLEANSING BAR II

The Science of Beauty. This is it.

Helena Rubinstein introduces The Skin Life Beautyscope Computer

The only mistakeproof way to compute the exact color range of makeups and skin beauty treatments that are perfect for you. Years in development, and light years ahead in technology, Helena Rubinstein creates the infallible computer that lights your way to Skin Life beauty. In less than 30 seconds, it outperforms any beauty computer you've ever seen before.

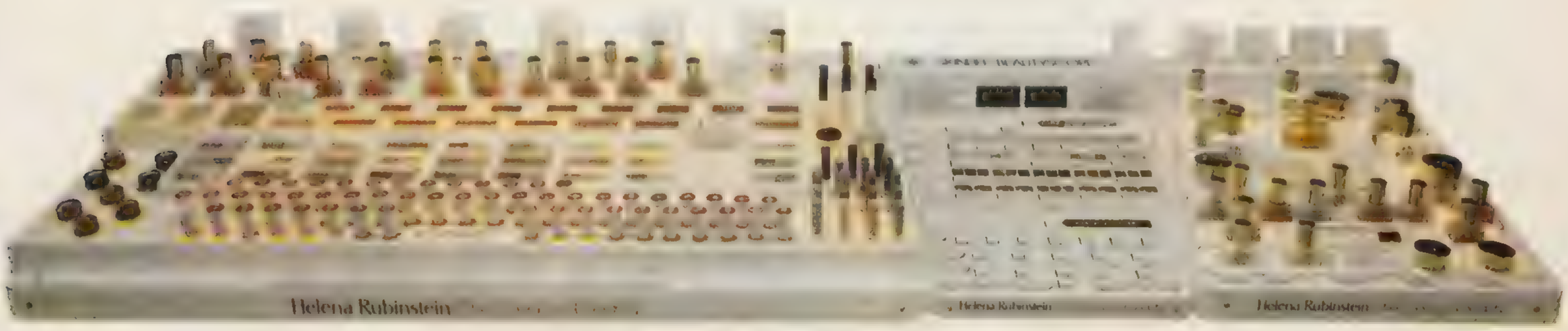
The Skin Life Beautyscope Computer analyzes all your makeup needs. Honestly. You simply press the Start button, and the Computer turns on. Step by step, it asks you some intelligent questions about your complexion, skin tone, haircolor, eyecolor. Press the Finish button, and the Beautyscope computes the color Index number that is yours. Press the corresponding number on the Skin Life Colorscope tester, and the data bank lights up the newest and best high-fashion colors in Skin Life makeups created specifically for you.

The Skin Life Beautyscope Computer answers all your skincare questions. Seriously. It questions you on just how oily or dry your skin usually looks. How your makeup applies and appears without moisture or blotter beneath. And how your skin feels after your cleansing regimen. Press the Finish button and the Beautyscope computes your skin Index number. That too, is very personal to you. Press your number on the Skinscope tester and the Skin Life beauty treatments that will help your skin look its best, light up – no matter what skintype you have or climatic conditions you live with.

The all new Skin Life Collection contains GAM, our exclusive bio-complex to help keep your skin in superb condition. In mere seconds, the Skin Life Beautyscope Computer gives you a personal, mistakeproof beauty analysis.

Only Helena Rubinstein, through the Science of Beauty and Color, could bring you this highly advanced breakthrough in beauty. Today.

During September, we'll give you a free Skin Life Lipstick
chosen just for you by the computer, when you visit a
Helena Rubinstein counter at better stores featuring the Beautyscope.
Quantities are limited. So hurry, while our supply lasts.



Helena Rubinstein/The Science of Beauty

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At Erno Laszlo, we believe this above everything: no single cream or lotion—not even our own—can do it all. That's why every Erno Laszlo Skincare Ritual includes a careful mix of products that work together for maximum results.

Used every day, twice a day, Erno Laszlo Skincare can make a lasting difference in the healthy look and feel of your skin. And isn't that what skincare is all about?

Meet with an Erno Laszlo Specialist in our store. She has been trained by the famed Erno Laszlo Institute in New York to understand your skin, its problems and how to solve them. She won't make any promises we can't keep. But the ones she makes make all the difference.

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14 karat gold chains.
For the ears.

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Fit the occasion in textured hosiery from the Christian Dior legwear collection.



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Lancôme's Bienfait du Matin. So sensible. A daytime moisturizer. So light it disappears instantly, yet protects all day. Under makeup or all alone. In transparent Naturel or tinted Bronzé. Whether your skin is normal, oily or dry there's a Bienfait du Matin to protect you. Created in France. Sensible skincare that makes you look sensational.





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Dr. Nadine Payot, founder of the Payot Institut de Beauté in Paris, was a Russian ex-patriate with a single-minded philosophy about beauty.

"Being beautiful is merely a matter of intellect and self love," said Dr. Payot to her elite clientele. "One must be intelligent enough to seek wise advice, and self-interested enough to use it."

Over the years, a great many knowledgeable women have sought and followed Dr. Payot's advice. The skincare doctrine, which was created at the Place Vendôme, has expanded into 14 world capitals. Now Payot wishes to extend the same expertise to women in America that it has extended to clients and friends worldwide.

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Another beautiful Jacobson's is opening this fall in Rochester, Michigan



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The inside story on Charlotte Ford.

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box-pleated,
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for Classique.
Comes in loads
of gorgeous tartans
and plaids,
with silk shirts and
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It's the skirt
to own for Fall.
Small wonder
you'll find it
at all the best stores.
And remember,
you heard it
here first."



When you're in a

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you're in the right company.

Calvin Klein. Silk crepe skirt, $160 Cashmere sweater, $150 Ah, Calvin. Impeccable, as always.

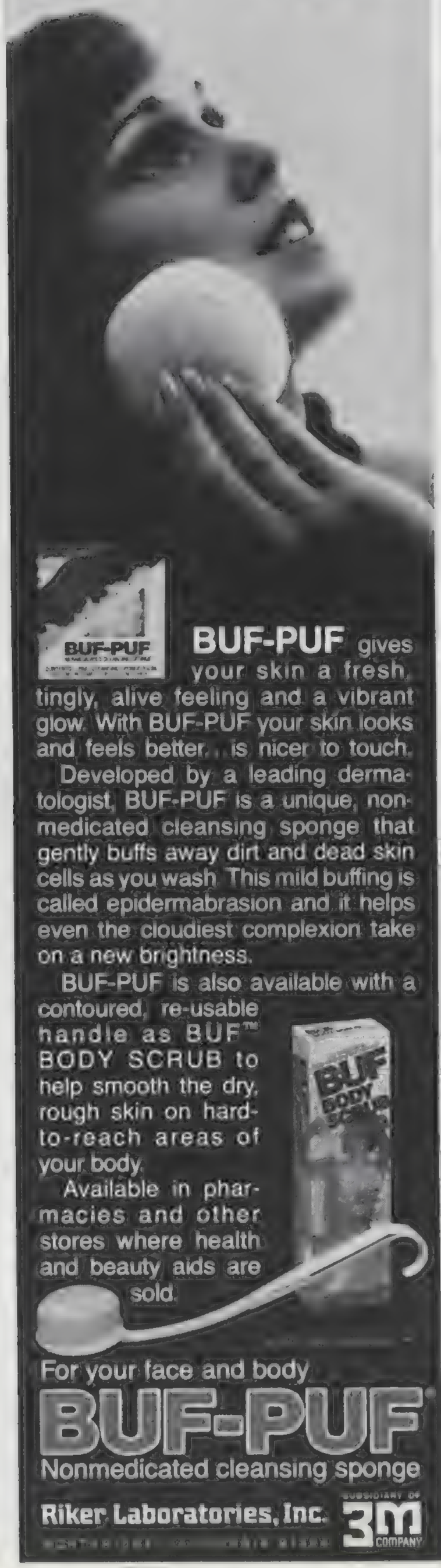
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For your face and body

BUF-PUF

Nonmedicated cleansing sponge

Riker Laboratories, Inc.

SUBSIDIARY OF 3M COMPANY

Beauty Now

Skin shape-up for fall



Right:
Elsa Peretti of Tiffany diamond earrings.

Great ways to de-summerize skin, tune it up for a new season

Just what every end-of-summer face needs — one of the new mini-treatment salons popping up at stores everywhere. Their facials and massages get skin glowing again — and often right at the counter. Shiseido Beautiful Skin Spa, now at Bloomingdale's, NYC, includes green tea and Oriental music with the facial and makeup.

Supermodel Jerry Hall gets her skin silky with avocado. She mashes fruit, smears it from head to toe. . . . If you find your tan is fading, a professional face cleansing will slough off the last of summer — put back *glow*. Place to try: Elizabeth Skin Care, 210 East 53rd St., NYC 10022. 753-3220.

● Spots that need special TLC after a tan: throat and eyes. Sun damage shows up on the neck as crêpey rings — below the chin, above the collarbone. To help stave them off, Dorothy Gray's smoothing Satura Throat Cream. Tiny crinkles seem to vanish from your eyes with a dab of Line Tamer. The Glacé Lip (later this issue) turns on silky, fine textured lips. i Cosmetics Lip Moist is a good primer; slick it on alone or under lipstick. What helps brighten up post-tan skin? By day, there's Doak's terrific new Formula 405 Light Textured Moisturizer. By night, Orlane's Crème B23 — and the good is cumulative.

To stimulate, sleek, health-up skin, there are now cyclical treatments you use several times a year. Example: Stendhal's Recette Merveilleuse, loaded with extracts of *corail d'oursin*. One form: little glass ampules (key word in skin care!), a three-week supply in tiny, tortoise-y chest. Another, the Vivant Facial Wrinkle Program puts two synergistic products to work for ninety days (repeated three times a year). For feet, massage — via acupressure — Elizabeth Ungar, 20 E. 69th St., NYC 10021. (212) 988-7280.



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the new perfume from André Courrèges...his most intimate creation.
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A slide of silk over plush velvet, and subtle, sensuous alpaca that reverses to a silk mix. Three gloriously touchable textures, in shades of cognac. From our New York collections.
crest room, ala moana
LIBERTY HOUSE
HAWAII
DON'T MISS OUR SPECIAL SALUTE TO "NEW YORK."


BILL HAIRE
FOR FRIEDRICKS SPORT
Mixed textures in wool flannel topped by a foulard print tissue faille blouse and cashmere reefer —plus the added punch of a chinchilla/lambswool/nylon vest. From our New York collections arest room - ala moana
LIBERTY HOUSE
HAWAII
NEW YORK™. SEPTEMBER 9-24.
LIBERTY HOUSE IS AN Amfac COMPANY

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HALSTON

Who else could design a shoe that goes with pants, skirts, dresses, and still make a fashion statement. All leather, from toe rip to slim new heel. From our New York collections.

women's shoes ala moana

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GENRE

All the allure you'll ever need for evening. The luxe of woven rayon jacquard, pin pleated everywhere, topped by a slouch blazer. From our New York collections: contemporary sportswear ala moana

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KAUFMANN'S — PITTSBURGH
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MARIE LEAVELL — DALLAS
MS — HOUSTON
NAN DUSKIN — PHILADELPHIA
NEIMAN-MARCUS-DALLAS
PBCC — BEVERLY HILLS
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BASILE

art director Nando Muñoz - foto Irving Penn - grafica Marucelli&Marroni

Lady... you need protection



Dep Amino Shampoo protects your hair every time you shampoo. The more you use it the more *naturally* beautiful your hair becomes. Normal, Dry, Oily formulas.

YOUR LETTERS

(Continued from page 28)

Hansen's habits . . .
I love reading Vogue and usually have no complaints, but I feel this one is definitely in order. As much as American women are bombarded with the necessity of good skin care, a balanced diet, regular exercise, and a general respect for our bodies, how can Vogue term Patti Hansen ("The Stoppers," June) as one of four women with "the glorious charge of health and vitality and fitness?" How can she, who admits in her interview that she eats junk food and does not have good eating habits, goes on binges with exercise and *smokes* "too much to run," washes her makeup off in the *morning*, and has irregular sleeping habits, have "the looks that are changing the whole meaning of beauty in America today?" Is there a new definition of good health and beauty? I'd say her habits are pretty *un*healthy according to all I have learned. Vogue, either stop pounding the importance of good looks and health into our heads, or stop praising what appear to be bad habits!

Name Withheld
Richmond, VA

. . . Vela's verve
Thank you for your article on Roseanne Vela in your June issue. And to help prove it, I just spent 15¢ on a single postage stamp to tell you! She is truly one of the most beautiful, versatile, and admired models. Also, I have to admit that she is one reason I buy your magazine over and over again.

Sally Morton
Ft. Walton Beach, FL

Sizing us up
Re: "Straight Talk from 14 Top People" (June '78), I read with alarm the statement by Dr. Wynder (p. 151) that ". . . there should be no women who wear dresses that are not between sizes four and ten." While your advice vis-à-vis weight/diet/health is generally well-informed and informative, the inclusion of such a statement in this article struck me as both careless and dangerous.

I would suggest to both you and Dr. Wynder that you consider the authority with which women, particularly, vest in you, and remember your respective responsibilities to discourage the American woman's obsession with "thin."

This is not necessarily healthy; let us not trade the tyranny of obesity for the equally dangerous "thin for thin's sake."

Deborah A. Reynolds
Philadelphia, PA

For the record
James R. Leonard, M.D., held the faculty appointment of Lecturer in the Department of Otorhinolaryngology and Human Communication of the University of Pennsylvania School of Medicine during the academic year 1973-74. Dr. Leonard's appointment was terminated on June 30, 1974 when he moved to Atlanta, Georgia.

James B. Snow, Jr., M.D.
Professor and Chairman
Department of Otorhinolaryngology
and Human Communication
University of Pennsylvania
Philadelphia, PA

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What happens to mother when father takes custody of the child?

One woman tells how she "let go"—
sent her son to live with her former spouse

By Adrienne James

My thirteen-year-old son, Scott, heir to all my bills, my only hope for an old age spent in relative comfort (no camping out in Penn Station with shopping bags and sneakers), has left New York to return to his father after spending a vacation with me. I feel bereft. I remind myself about all the nagging and frustration that go along with harboring a thirteen-year-old boy. I remember the afrport scene, his impatience to board a plane, the almost imperceptible shrug he gave at my hug, his absentminded kiss—and the hurt I felt, even while knowing that it was best for him this way, good that he could make the switch back to life with his father so easily. It was much harder for me.

Yet, I sent him back; half of me sent him back. The other half hugs memories of our sitting together on my loft bed watching TV, the ribbing I took for the eggshells in his pancakes. He liked to place his arm across my shoulders when we walked, partly to be affectionate, partly to emphasize how he towers over me.

Scott's almost six feet tall and very narrow, all angularity and stringiness balanced on two huge feet that promise even more growth. The Western shirt, jeans, and boots I bought him were made to be worn by his type. His wide-set blue eyes gaze openly, still in possession of their innocence; yet there is a quick intelligence and humor as well. His hair is fine, blond, and thick; it spills over his forehead, even though he tries to comb it to one side. The beautiful profile has changed somewhat with the development of his jaw—the baby softness is gone and one can plainly see the coexistence of boy and man. He doesn't give a hoot about what he looks like, or keeping clean, or making his bed. When he's here, he leaves all that up to me; and I faithfully nag and threaten.

My son concerns himself with things that count, like translating his birthday check into horse tack, returning to let me know that the store has trusted him for a balance of $5. I'm not surprised. He has an openness, an honesty that anyone with an ounce of savvy can recognize. Along with this goes a reluctance to apply pen to paper that has driven me to all sorts of emotional frenzies of frustration and despair, ending, finally, in acquiescence, wherein I write chatty pages and enclose five-dollar bills to feed my swaybacked equine rival, Brandy. She is last year's Christmas present to Scott from his father, and she is also the reason why I had to wait a year and a half to see him.

Three or four letters from a twelve-year-old who last time I saw him came up to my ear didn't prepare me for the five-foot, eleven-inch giant who disembarked from the plane; but, in a moment, he was standing next to me and we were joking and jostling, kissing and fussing as we always have. The year and a half had all been done with mirrors, and here was reality, where it had always been.

The first thing Scott did upon arrival was to look up his friend and get his social life started here. He sandwiched me in between trips to the American Museum of Natural History, the "Y," jaunts to the movies, and the dinners he and his buddy cooked. Most nights, he came in after I was already in bed. He got a great kick out of that.

At unexpected times, Scott would come to me and demand a kiss. At other times, he'd push me away. I'd tease him by singing in the subway, and he'd pretend not to know me. His visit was a dance . . . we'd touch, part, and return to touch again. In between, he would put me to the test that all kids seem to have to inflict upon their parents, the maddening rebellions in quiet, insidious ways.

"Scotty, take a shower and wash your hair, okay?"

"In a minute, Mom."

"Please, Scotty, now. You'll forget or want to go out or watch another TV show. Do it now. I know you."

"Wait, Mom, I'm watching a good show."

Hours later, of course, I would realize that he hadn't done it and

(Continued on page 130)



Ralph Lauren

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The outfit is brand new. The sweater is 2 years old.

We're continually amazed at the rather odd rumor going around, that the way for a working woman to look fashionable is to keep replacing her old clothes with new clothes.

To continue that rather expensive train of thought, it would seem that the more fashionable you wanted to be, the more clothes you would have to replace.

Well, it seems to us that fashion comes from what you wear, not how fast you throw it away.

And a truly beautifully designed piece of clothing stays beautiful for years and years.

That's what classics are all about. That's what Breckenridge is all about. Long term investments in looking great.

And that's why we have the guts to show not only new Breckenridge designs in this ad, but also one that's 2 years old.

The new: the dirndl skirt, a $49 investment. The vest, a $45 investment. The scarf, a $16 investment. The blazer, a $92 investment. And the blouse, a $34 investment.

The cowl neck sweater is a 2 year old Breckenridge. And it still has a long beautiful life ahead of it. (Incidentally, if you buy it today, it's $32.)

And one more thought. All the money you save by not replacing all those thrown out clothes every year, can go into a bigger wardrobe, more accessories, or even a fashionable tan.

Which proves something ridiculously obvious. The more you keep, the more you have.

The Dirndl Skirt is 100% wool. In Expresso, Loden and Sherry Herringbone. Sizes 4-16. The Deep Armhole Vest and Fringed Scarf are 100% wool. In Expresso, Loden and Sherry Plaid. Vest sizes 4-16. Patch Pocket Blazer is 100% Shetland Wool. In White. 4-16. Deep Armhole Blouse is 100% Polyester. In Expresso, Loden and Sherry Check. 4-16. The Long Cowl Neck Sweater is 70% lambswool, 20% Angora, 10% Nylon. In Expresso, Loden and Sherry. Small, Medium and Large.

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MOTHER AND SON

(Continued from page 122)

had gone out or was in bed asleep, etc. It all seems so petty and small, but these things have a cumulative effect that peaked for me one day in an awful headache. I resented it, especially in light of the fact that I knew Scotty jumped for his much sterner father. I told my son I blamed him for my headache and explained that I knew he had to do these things, that it was part of growing up, but asked him to give me a break and cooperate more. He did. It wasn't a complete capitulation, I didn't expect that, but he tried.

The fact of Scott's return roused all sorts of ambivalent feelings in me. I loved having him, but missed my freedom and privacy. He gave me intense joy and companionship,

"My son gave me intense joy and companionship, but he drove me wild"

but he drove me wild with his pubescent shirking of most duties and responsibilities. I wanted him to stay and I wanted him to go. I felt guilty about this, until a friend of mine asked Scotty how he felt about returning and he answered, with his usual candor, that he felt both ways: he wanted to stay and he wanted to go. Without knowing it, he'd let me off the hook. He felt as I did.

Scotty knows he needs a man's influence in his life now. He's known it since his earlier years; and, at the age of ten, he gave me avuncular talks about the merits of remarriage, touting in turn each man I saw. He got to me, and I tried to tailor every man who came my way for the fathering job; but they either caught on too fast and escaped, or I realized the impossibility of the task and gave up.

When Scott was eleven, the combination of wanting a father and the dreaded prospect of a new school impelled him to take matters into his own hands. He asked to go to live with his father. Scott had been due to attend a public junior high school here in New York City that had a reputation for harboring a tough bunch of kids (at least one of whom has since graduated to murder), and he was dreading it. He has a sensitive, thoughtful nature; he likes to joke and horse around but is not physically aggressive. This made city life hazardous for him, as it is for many children. They are frequently accosted by other children, and their pleas for help are almost never heeded. Most adults think it is childish horseplay, when, in fact, a child may be in real trouble. Because of these dangers, I had to accompany Scott to many places; and this limited his freedom, since I was not always available.

Despite these problems, when Scott asked to live with his father, my first reaction

(Continued on page 132)



SETTING OFF SPARKS

by **Victor Costa.**

Photographed by Paul Lange

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shadow plaid
chiffon
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blousoned...
stirring from tiny
cartridge
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Jolen is famous for bleaching facial hair and paling brows but did you know it works equally well to camouflage excess body hair? Magically it lightens dark hair on arms, thighs and tummy to blend with your natural skin tones. **Jolen Creme Bleach** is sold in the U.S. and Canada.



MOTHER AND SON

(Continued from page 130)

was to say no. I had had a very unhappy marriage with Scott's father; and, although I knew he loved Scott, I felt that his father's highly critical, domineering nature might be an unfortunate influence. Scott enlisted the aid of his paternal grandmother, with whom I had remained quite friendly. She called, urging me to allow Scott to go; and, when Bob, Scott's father, called me to assure me that Scott was wanted and would be well looked after, I agreed to let him go.

Scott's departure initiated undreamed of new freedoms for me. The greatest immediate one was the release from the terrible financial burden that had plagued my days and haunted my nights. Bob had rarely sent the $100 monthly support payments. Instead, an occasional check for $50 would come, just irregularly enough that I couldn't count on it. I was hard put to manage and could rarely give Scott the things his more fortunate friends had. Saying "No, we can't afford it" was a drag and a painful one at times. With only myself to support, life became a lot easier. The privacy was a miracle. Staying away overnight was possible. Entertaining a man at home was more comfortable. I'd done it before, but only with those men with whom I'd established a relationship. I didn't feel I could afford to bring in any short-term or casual affairs as my single friends did.

A divorced woman with a child is not a single woman. She has the illusion of singleness, of freedom; but, in reality, she has a set of demands being made upon her that must be met, no matter how heavy. A child's emotional and physical needs must come first, by virtue of his greater need. At the same time, a mother is a woman who has her own physical and emotional hungers; and, if nothing comes in to feed them, she can become too depleted to answer her child's needs adequately. It was a seesaw I could never get off. When Scott joined his father, my emotional balancing act ended. I was free to fly.

So what did I do when my child left, spread my wings and soar like an eagle? No, it was more like the fluttering of a chicken. I had a guilt load that didn't permit much soaring. What kind of mother lets her kid go? Did I love him or not? How could I really love him when it felt so great to have him gone?

The guilt problem took a while to resolve. My solution was to talk it out with friends and family, ad infinitum, ad nauseum . . . Scott really needed his father, the city is no place for a kid . . . he had a wonderfully free outdoor life in the sunny, warm climate where his father lives. . . . All these things were true, as my blue-ribbon friends and family affirmed and confirmed to me over and over, but the only one who didn't quite believe it all was me!

When an invitation to visit Europe came, I seized upon it to escape all the troubling thoughts I was having about letting Scotty go. I had a great time and returned to New York to carry on where I'd left off in Paris . . . parties, dinners, theater. Gradually, I became less and less interested in what was proving to be an exhausting, vacuous existence. The halt came when I admitted there was a great big gap in my life where a boy

(Continued on page 136)

Bill Haire for
FRIEDRICKS SPORT

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Now, the sweater has been redefined. In handknit mohair with big, bold embroidered flowers. Keeping company with a straight trouser and narrow skirt of cavalry twill. From Anne Klein designed by Donna Karan and Louis Dell' Olio.

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You supply the backdrop. John Anthony provides the elegance, in rich deep mauve. The back. Bare for a flattering revelation. The skirt. On the rise for a stunning show of leg. All one long shimmer of silk charmeuse for intense drama.

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I grew up in the Orient... and I've got a secret

Ever since my teens, I had had problems with my skin. A severe acne condition had left my facial skin rough and unpretty. Nothing I tried seemed to help...until I visited Hong Kong, where a beautiful movie star friend introduced me to "Milo".

Milo is an amazing skin cream, made in Switzerland, which beautifully changes the skin texture. After using Milo for a short time, my face became smooth and tight and I actually looked much younger!

I learned I could depend on Milo to keep my skin looking radiant, but when I came to the United States, I was dismayed to find that it was not available here. I tried just about everything else without success. So, in desperation, I started importing Milo from Switzerland. Soon my friends started trying it and the word spread. I receive thousands of letters from customers who feel that "nothing can compare with Milo".

Many years have passed since I first visited Hong Kong...but I never have to lie about my age. Most people think I am much younger. Milo is my secret. You must try it and see that I am telling you the truth.

Emily Gordon



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Sample for each item	$1.50

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MILOPA COSMETICS
15330 Whitfield Ave.
Pacific Palisades, Calif. 90272

MOTHER AND SON

(Continued from page 132)

used to be. It was time to stop running and to make an adjustment.

My child had been a center for me, someone always there to be planned around and planned for. He was my reason for being when I had no other, my aim in an otherwise aimless life; and now I had to sort out what I was doing or not doing with my life. What could give it more meaning, more sense? Were there talents lying fallow that might enrich life, expand it? Was I using all my potential, my creativity? They were frightening questions. Busy raising Scotty, I ducked them for a long time. I am dealing with them now, at the age of thirty-nine; exploring my creativity, really learning to live alone.

Meanwhile, I have a child, even if he doesn't live with me; and there are problems inherent in that situation. Like the streets of Manhattan where I live, these past two years of reverse custody have been full of potholes. Scott doesn't write often, so, to maintain communication, I write, even though most of the time I don't receive an answer. It's frustrating and difficult, and often I resent his lack of consideration and laziness; but then I hear of thirty-five-year-old men who don't write either, so I guess I'm not so bad off with three or four letters a year. There was a moment of crisis last year when Bob had financial problems and panicked, wanting to throw Scott back in my lap. My former husband is still chafing under the responsibility and expense of raising our son.

"What did I do when my child left, spread my wings and soar like an eagle?"

The worry about Scott's feeling rejected in this situation was paramount to me when he left; but things did settle down, and Bob seems to be enjoying his son greatly. It comes over loud and clear in his voice whenever we speak on the telephone.

Bob lives in a warm, outdoor climate in which Scott rides, swims, sails, and goes flying once a week in a rented plane with his father, who is teaching him to fly. I've pointed out these advantages to Scott and I've also mentioned my own freedom. It's a little frightening being so honest with him, but I feel it is absolutely essential. I want him to be able to trust me; and, to trust me, he has to know that I'm always going to be completely straight with him. Scott knows I love him and he enjoys the fun we have when he's here. He also sees the problems. I have assured him that if he really wants to, he can return to me.

I think that Scott and I both understand that it's okay to have mixed feelings and that we can enjoy a loving relationship even though we are apart for much of the time. It's something that we have learned together. ▽

The dress-over-pants by Marc Bohan for Dior



The gold lamé dress over black satin pants, *above*, was designed by Marc Bohan for Dior, but was incorrectly identified when it was shown on page 179 of the June issue. The dress in silk by Abraham; the pants, silk by Guillaud. Available at Sakowitz.

Give each lash a beautiful life of its own!

NO CLUMPING ALLOWED

Longer looking. Thicker. Silkier. And separate. Look Natural Comb-On is the only mascara with the patented Tri-Comb applicator. Comb on new length and thickness. Comb on color from base to tips of lashes. Comb out clumps. Each lash stands alone. Beautiful. Waterproof. And smudgeproof. Nobody out-lashes Maybelline.

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Body Now



Have a massage — here's why!

More than just a treat — massage is great for the circulation. And for de-tensing, too

Note: A body masseuse does not use her hands the same way a facialist does. The techniques are totally different. And not interchangeable — only the facialist works on your face and throat, as above.

Massage is terrific for stepping up circulation, making you feel good all over. Swedish massage is so soothing and relaxing that you almost fall asleep in the process. Acupressure and Shiatzu, on the other hand, are pressure-point methods, and almost painful at times. With three basic hand movements (stroking, compression, percussion), a masseuse or masseur can rev up circulation, keep muscles pliant, even enhance skin luster — massaging with a fragrant oil or cream. In fact, one method — aromatherapy — combines fragrant essential oils with pressure-point massage for real pick-me-up.

A great way to take your massage: combined with exercise. One well-known NYC masseur, Joseph Rottenberger, does that at either your home or his studio. One-hour session, $25-$30. (212) PL 3-9149.

If you're ever crossing — or world-cruising — on the "QE2," why not indulge yourself further? Massages are available nine-to-five on board, $10, by appointment.

● What about reflexology? According to one leading exponent, Max Golden — whom Tish Baldrige and many others have christened Marvelous Max — "Your feet and hands are the real energy centers of your body. Nerve endings are concentrated there and send out warning signals of body problems you might have." So there's a lot of foot-and-hand work! For appointment: (212) 246-5753. For a terrific massage all over the U.S. map: most Elizabeth Arden Salons (Washington, DC, Beverly Hills, Chicago, Phoenix, Palm Beach).

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Belk, Myrtle Beach Sept. 19
TENNESSEE
The Cain Sloan Co. Sept. 22
Goldsmith's Aug. 30
TEXAS
Battelstein's Sept. 12-16
Frost Brothers Week of Sept. 10
The Popular Sept. 22, 23
VIRGINIA
Leggett
Hampton Sept. 8
Norfolk Sept. 8
Miller & Rhoads Sept. 15,16
WASHINGTON
The Bon (Seattle Only) Sept. 20
The Crescent Sept. 13
WISCONSIN
Gimbels Week of Sept. 18

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LESLIE FAY & BEAULIEU VINEYARD PRESENT A FESTIVAL OF FASHIONS AND WINES.



Shown here, a two-piece in plum or blue with an elasticized waist and a sunburst pleated skirt, all in a gauze-weight knit, sizes 6-16. $58. The vested dress comes in mint or blue. The dress features shirtmaker details and is topped with a novelty crochet-look sweater vest. Sizes 6-16. $68. Both easy-to-live with fashions of Celanese Fortrel polyester.

1883
1884
1954
Woolite

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When you're getting dressed... think of every dress as a potential wardrobe of its own, to be accessorized, layered, and lived in, from town to office to party to anywhere. And think of those delicious wine country colors. Shown here, two easy pieces of Celanese Fortrel polyester and wool in rosé. With a front-button top, three-quarter pushup sleeves, it's a princess line with double stitch detailing and belt. Also in gray. Sizes 8-18. $66. Climbing the ladder is a float of a shirtdress in Fortrel and rayon. Sauterne or blue. Sizes 6-18. $58.



When you're pouring wine... first of all make sure it's from Beaulieu Vineyard in California. These gorgeous estate-bottled wines come from the Napa Valley and are available to please every palate (and every purse). Then, break some rules about wine-drinking. Instead of always having white wine, try a bottle of chilled Gamay Beaujolais. Or serve chilled red Beau Velour from Beaulieu with fish in wine or tomatoe sauce. Don't be a French snob about wines—be a Beaulieu expert!

A VINTAGE YEAR



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Napa Valley, Rutherford, California

Woolite

FOR FEMININITY.

Over there, in the vineyard, a pour of 100% Celanese Fortrel polyester in rosé or black, sizes 8-18. A trifling $48. Here, in Beaulieu's champagne cellar (where they *still* test champagne for clarity and color by candelight), a beautiful burgundy, a woven basketweave of Fortrel and wool. Also in blue, this one piece shirt top has pleats at shoulder, elasticized band at midriff. Sizes 6-16, $58. The chablis white dress also comes in rosé. It's one piece with cuffed sleeves, tassel and braid trim. Sizes 8-18, $56. Delicious dresses, beautifully detailed, from Leslie Fay.

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Left: Easy Top, sizes 8 to 16, in storm blue or plum, $29. Pants, sizes 8 to 16, in storm blue, $26.
Center: Classy Blouse; sizes 8 to 18, in ivory or alfalfa pink, $25. Vest, sizes S,M,L, $20. Skirt, sizes S,M,L, $24. Vest and skirt in clay or plum. All in jersey of 'Silky Knit' Qiana® nylon and designed to live together in multi-faceted ways—to be matched; blended, tone-on-tone; or mixed in wonderful color combinations
Right: A new Crepe of 'Silky Knit' Qiana® Soft Blouse, sizes 8 to 16, $34. Dirndle skirt, sizes 8 to 16, $35. Both in spiced wine. Designed by Judith Luscher for Lady Manhattan.

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Why Not the West? Range-style dressing takes over

With cowboy boots, prairie skirts, and Stetsons, in '78, there's a drive to wear Western

By Kathleen Madden

"Western wear woos world" headlines *The Denver Post,* in a fit of alliterative apoplexy. Bergdorf Goodman decorates one of its Fifth Avenue windows with a single perfect cowboy boot—stuffed with a single prickly cactus. A Stetson rides in—on the head of a Biddle—to lunch at New York's La Caravelle.

If you missed the message: Western gear is the going item—tooled belts, ten-gallons, sky-high boots, fringes, leather. Duds for dudes. After months of *Why Not the Best?*, people are asking, "Why Not the West?"

But before you canvass childhood toy chests for discarded Annie Oakley outfits, you have to decide on your *kind* of Western. There's tacky Western—rhinestoned pink velvet pants, shirt and matching hat, boots, and belt from Nudie's of North Hollywood could be called tacky. Then, there's kicky Western, custom-made Western, marginal Western, and Western by Ralph Lauren, which is none of the above.

There's mail-order Western and make-your-own Western. Authentic Patterns, Inc., (P.O. Box 4560, Fort Worth, TX) has built their business on at-home-on-the-range; they specialize in patterns for home-sewn cowboy shirts, pants, square-dance dresses.

Of the mail-order stores, Nudie's (5015 Lankershim Blvd., N. Hollywood, CA) wins the "Rhinestone Cowboy" award. Catalogue corn of the quality of, "Dear Friends, I am Nudie the tailor, and my custom is fine clothing for countless western stars, Sunday riders, dudes, and honest-to-goodness wranglers, cowpokes and rodeo folks. I'd be real pleased to meet you . . ." has got to lasso shoppers. Nudie stocks everything from hand-tooled luggage (made personal with your own brand) and Indian princess leather dresses ("hand-cut fringe with multi-colored powwow beads") to straightforward Hudson Bay blanket jackets; he keeps three bootmakers, two saddlemakers, and nine tailors busy and supplies, equally, to L.A. rock stars and tenderfoot Japanese.

Sheplers, Inc. (P.O. Box 7702, Wichita, KS) comes on a little more seriously with Western, offers up Hathaway shirts, turquoise jewelry, solid brass belt buckles, leather pigtail grips. East Coast dudes or not, the bulk of suppliers are based in the West: Cutter Bill Western World (5818 L.B.J. Freeway, Dallas) and Miller Stockman (8500 Zuni, Denver) are two well-known Westeries. Texas wins stars as the cowboy kingdom, with Stelzig's Saddlery shop in Houston and Cooper's Western Wear in Dallas.

"I have always had a fondness for cowboy boots that are on the colorful side," writes Robert Redford in his out-this-month, ode-to-the-Old West book, *The Outlaw Trail.* Margaux Hemingway wears Western; so do country-pop honchos John Denver, Kris Kristofferson, Dolly Parton. Diane Keaton crosses her cowboy-booted ankles at the hairdresser's. Sportscaster Phyllis George feels affectionate about a Stetson she bought years ago from Paul's Western shop in Denton, Texas; she buys jeans from Suzie Creamcheese, a Las Vegas boutique. The $12 jeans are then "customized"—to the tune of $300—with rhinestone roses, stars, butterflies, and Ms. George's initials.

Western is not always understated.

Linda Ronstadt, Dylan, and Don Henley of the Eagles have all bought custom-made boots from Texas sculptor Boyd Elder. (They can be ordered from Ryan's in Fort Worth.) When Joni Mitchell stands in her swimming pool in her Boyd Elder boots, she's not protesting; she's molding the leather boots to her legs.

Western is good business, and there's bucks to be had from them thar' dudes. Donald J. Pliner, of the Right Bank Clothing Co. in Beverly Hills, has sold over seven hundred pairs—to Ali MacGraw, Katherine Ross, Cher, among others—of an "exclusive" boot by Maud Frizon. Price: $275, in such un-pioneer materials and colors as turquoise suède with fuschia top-stitching or bronze leather with black satin top. . . . French's Hitching Post, in San Rafael, California, offers custom-made belts—hand-tooled with acorns, flowers, jewels, with the name of the owner inside—for $35–$300. . . . Flanigan's Frontier, of Danville, California, goes where the crowd goes; Flanigan's makes the rounds of the local horse shows with a trailer/portable store.

Western sells to the world. Famous for our universal exports of John Wayne, Trigger, C.B. radios, and Waylon Jennings, we're the inspirers, too, of self-styled Parisian wranglers and Bond Street buckaroos. When the American West Overseas Association, which represents twenty-six U.S. manufacturers of Western wear and equipment, showed their wares in London this spring, they corralled buyers from nearly five-hundred British stores. In Paris, Claude Montana presented fringed leathers in his fall collection. At Yves Saint Laurent, an embossed cotton jacket looked, to Western-looking eyes, almost like tooled leather.

At Nicholas Harle's Indian Trading Post, 32 rue Etienne Marcel, Paris, owner Harle (dressed as though he just stepped out of a Sergio Leone movie) designs Western wear in chamois, suède, and black leather. At Western House, 23 rue des Canettes, the hot seller now is white Western boots; they also carry red, white, and blue boots made, oddly enough, in Mexico. Next door, on the

(Continued on page 166)



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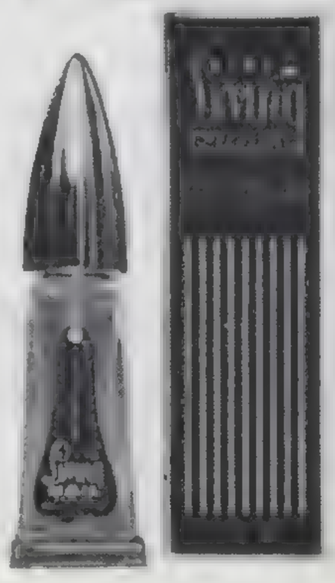
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WHY NOT THE WEST?

(Continued from page 152)

rue des Canettes, stands a Western house called Big Foot.

Why? Why now the West? Why this herd of urban cowboys? Western gear is, after all, no new thing.

"It's Americana fashion," says New York's Judy Buie, seller of scalloped gold or black ostrich "cowboy" boots. "It's something we can finally grasp onto with pride." Buie's boots are custom-made. "People love the colors. I sell lots of red and green boots. Andy Warhol bought a pair." Catherine Deneuve had her name put on hers. Wearing Western is not all serious business.

"I moved out West, and I was looking for something I could market," said Anna Zapp, who designs handmade Western shirts for such customers as Robert and Lola Redford, John Denver, Tom Paxton. "People want to dress more casually—with a country feeling. With a Western shirt, if you make it fancy enough, it's plenty city."

"Fancy" isn't a word that has much to do with Ralph Lauren's clothes; what he cares about is quality. Simplicity. The ability to last. Western is Lauren's big statement for fall '78, but it's very much his own way with the West: fringed buckskin, chamois, or leather jackets; flounced prairie skirts with tweed jackets; shearling vests. Unhokey pieces that can slip into—not rupture

Western clothes
"represent a world
we've all grown
up with and love"

—a woman's wardrobe. "It has a pioneer look," says Lauren. "It has an earthiness. It has realness. It's not costumy. That's what I relate to; I relate to real things."

Lauren's real-thing thinking is about to come out, this winter, in a new line for The Gap: Polo Western Wear by Ralph Lauren —"that American, rugged look" in denims, ginghams, corduroys, "family-priced."

"I have always fought for the American identity," says Lauren. "Everything I've ever done in terms of designing has been as a consumer looking for things and saying, 'Hey, where are they?'

"The Western thing for the woman, I think, is very much the same as it is for the man: Wearing things that have a classic integrity to them that are not fashion, per se, but that are individual. They are romantic in that they represent a world that we've all grown up with and love, whether it be through the movies or our dreams.

"You know, Western clothes could be dumb. They could be corny. They could be glossy. I sense a romanticism, and I express this in texture, in the quality, the spirit I believe in. My Western clothes look like me; they don't look like Roy Rogers."

Lauren, himself, sometimes dresses Western; he always has. Born in the Bronx, he knows—as Americans everywhere are finding out—that you don't have to be a dude to dream of the Old West. Does he spend much time in the West?

"Not as much as I'd like to," says Lauren. "But I know I'd like to buy a ranch." ▽

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ANNE KLEIN

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A look at women corporate officers now; tomorrow's businesswomen may move faster, draw bigger salaries

By William Flanagan

Corporations have traditionally been about as willing to make women corporate officers as they would be to adorn their walls with portraits of Karl Marx. But a growing number of women is gaining access to the executive suite, and many more are sure to follow. What kinds of women have made it? How did they do it? What are they like? Heidrick and Struggles, Inc., a firm that specializes in management consulting and headhunting, recently conducted an in-depth survey of women corporate officers; and, from that survey, the following fascinating profile emerges.

The titles of the women officers, as might be expected, are not the loftiest. Only one in four women holds the title of vice president or higher. Eight percent are assistant vice presidents, 12.9 percent corporate secretaries, and 45.2 percent assistant secretaries. The remainder holds various titles—including treasurer and assistant treasurer.

The women are making fairly decent incomes. But, here we go again: women are not doing nearly as well as their male counterparts. Twenty-seven percent of the women make under $20,000, 55 percent make less than $30,000, and only 20 percent make $50,000 or more. The typical woman vice president or above makes $40,000 or better. The *average* male officer, on the other hand, makes $50,000 or more.

Women officers also rarely get the perquisites that commonly go to male corporate officers. The stock option is the only corporate fringe which almost half of the women do receive.

As also might be expected, women officers have worked longer for their promotions and are older than their male colleagues. The typical woman officer is fifty; the male forty. And the route to the top is considerably more tedious: two-thirds of the women began their careers in clerical positions. Almost half cited "hard work" as most important in their successes; only 21 percent specified "ability."

The women reported less education than might be assumed. But remember that the typical age is fifty. Many of these women were of college age just after World War II—when classroom space was at a premium, and there was not a great deal of emphasis on higher education for women. Sixteen percent of the women concluded their educations with high school; 38 percent at least attended college; and 27 percent hold bachelors' degrees. Another 18 percent hold masters' degrees, and a handful hold doctorates. The more extensive the education, however, the higher the pay.

Not only does the level of education seem important, so does the achievement while at school. A striking correlation exists between scholarship and earnings. The "A" students at college usually wound up making $40,000 or more. And involvement in extracurriculars is significant, too. Those corporate officers earning the most money now were the "big women on campus," too.

The economic background of the family likewise seems significant. More than half the women earning over $40,000 were reared in above-average circumstances. And those from privileged backgrounds tend to be more highly educated and more feminist oriented.

Does marriage have an important effect on a career? Apparently not. Most of the women—65 percent—are now married, or once were. Typically, they married in their twenties. And most of those who did marry managed to keep their marriages alive while advancing their careers. Over 60 percent are still married, 7 percent are widows, and 30 percent are divorced. Divorce is highest among the most highly paid.

Motherhood, too, does not seem fatal to a career. About half of the women officers who ever married have children. And, somewhat surprisingly, the likelihood of having children is even greater among the highest paid.

Children or no, women officers spend a lot of time on the job. Those who earn up to $20,000 toil an average of 44.5 hours each week; those who earn up to $40,000 spend 48 hours per week at the office; those at $40,000 and over average 57 hours on the job every seven days. Women who are widowed or divorced tend to work longer hours than their married or single peers.

Probably because of their families, women officers spend a lot less time on the road than their male counterparts. Some 37 percent do not even travel at all, and the average woman officer travels only 7 percent of the time. But the women who earn over $40,000 spend 15 percent of their time on the road.

Again, the higher the compensation level, the more likely the woman is to move to another organization. But among women officers in general, there is a very strong reluctance to move any great distance.

This profile of women officers will doubtless change drastically in the years ahead, Heidrick and Struggles points out. For today, the number of women in leading business organizations is still quite small—only one woman officer for every 5.6 industrial companies, only one for every two non-industrial companies. Most of today's women officers are long-service employees who made it up through the ranks. Only a few of those surveyed have the level and type of education and career background experience comparable to a typical male officer. All this, you can be sure, is changing now. ▽

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The bath photographed at the home of V. Petrovitch. Fieldcrest towels. Henri Bendel basket.

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Baths vs. showers . . .

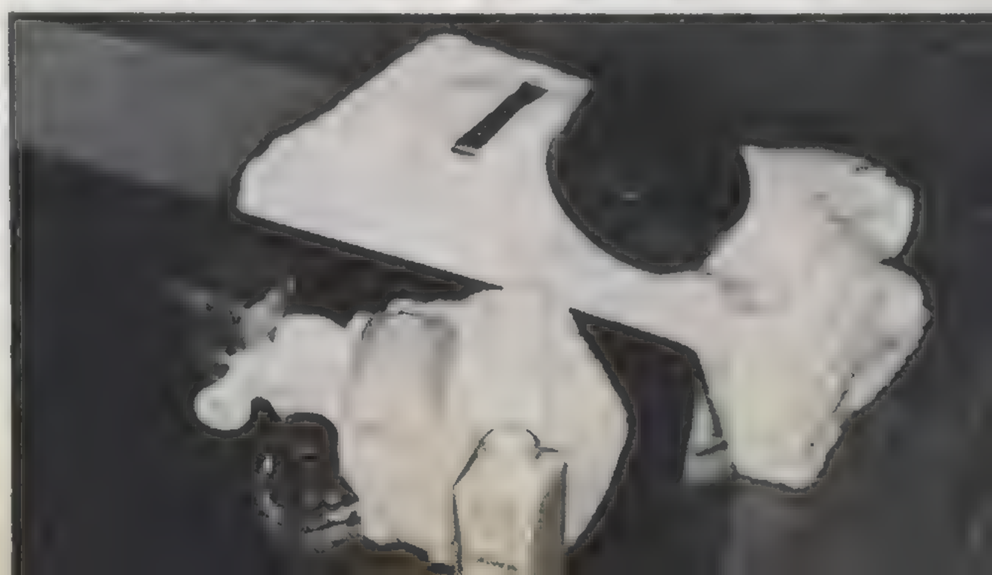
Why does a woman choose to take a shower rather than a bath — or vice versa? According to a study done by Givaudan, her age has a lot to do with her choice. The report's findings conclude: the younger the woman, the greater the chance that she prefers taking a shower rather than a bath — and more frequently, too. When do women switch? The survey reports that the percentage of women who prefer bathing increases significantly once a woman reaches twenty-six. One reason for this is the wonderful respite a bath offers a busy woman at the end of the day. If you haven't tried one — do!

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If you're looking for an alternative to soap, think about a moisturizing gel cleanser, such as Vitabath. Another thought: never step into a bath without all the things you need beside you, such as the complete set from Coriandre, *far right*. You have everything from the soap to the dusting powder (going on, *above*) — and, therefore, all the scent you need for hours. You also have very smooth skin!

A few of the things to know about bathing: According to Norma Rivlin, chief physical therapist at Lenox Hill Hospital, NYC: "Warm water is therapeutic for minor aches and pains, and gentle underwater exercise, done properly, is good for weak muscles." Norma Rivlin cautions bath-takers (especially those prone to vascular or pulmonary trouble): "Never immerse yourself *totally* in very hot water. Normal body temperature may rise because there's no way to disperse your own perspiration." The same word of caution goes for whirlpool bathing. "A whirlpool bath gently massages the body and improves circulation. However, people with breathing or heart problems should have mild whirlpools only." One last word: "If you have any medical problems, discuss bathing with your doctor before you begin."



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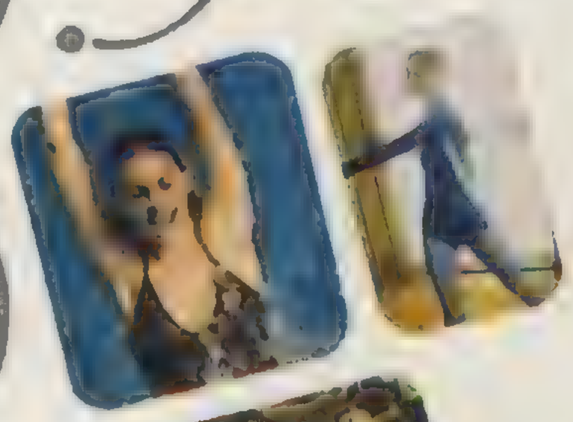
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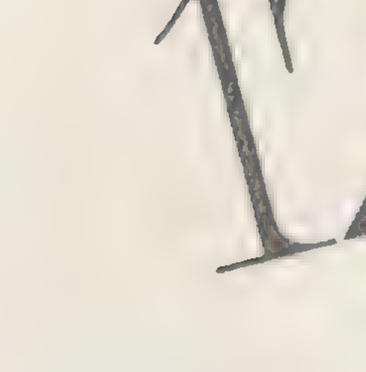


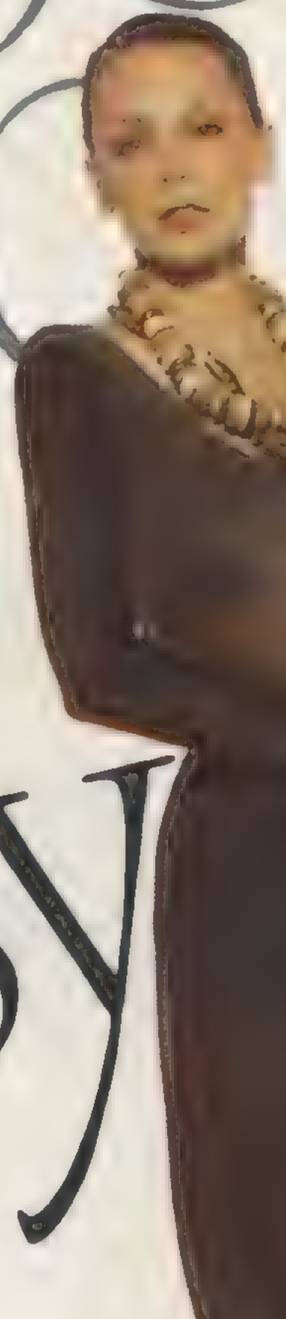












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Albert Watson



Courrèges Boutiques ATLANTA,Georgia:lenox square—BAL HARBOUR, Florida: Bal Harbour Shops—BEVERLY HILLS, California: 447 north rodeo drive—BOSTON, Massachusetts: the mall at chestnut hill—CHICAGO, Illinois: water tower place—COSTA MESA, California: south coast plaza—CUPERTINO, California: vallco fashion park—DALLAS, Texas: preston center, 8455 kate—DENVER, Colorado: 300 filmore street—DETROIT, Michigan: renaissance center—HONOLULU, Hawaii: waikiki shopping plaza, 2250 kalakaua avenue—HOUSTON, Texas: 1800 south post oak road—MANHASSET, New York: americana shopping center, 2016 northern blvd.—NEW JERSEY: riverside square mall, route 4, Hackensack—NEW YORK, New York: 19 east 57th street—PALM BEACH, Florida: 209 worth avenue—ST. MARTIN: Shore's Brothers—ST. THOMAS, Virgin Islands: Palm Passage—SAN FRANCISCO, California: 155 maiden lane—SCOTTSDALE, Arizona: 6900 east camelback road—SEATTLE, Washington: 1518 sixth avenue —TORONTO: 55 avenue road — WASHINGTON, DC: Mazza Gallerie, wisconsin avenue

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Albert Watson

Hair Now

Softer, smoother looks...

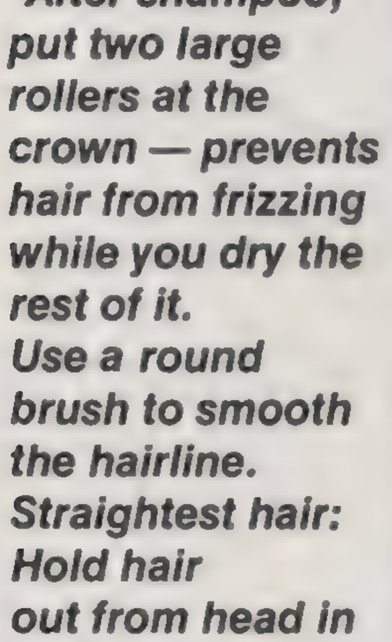
You're going to be seeing them everywhere this fall...

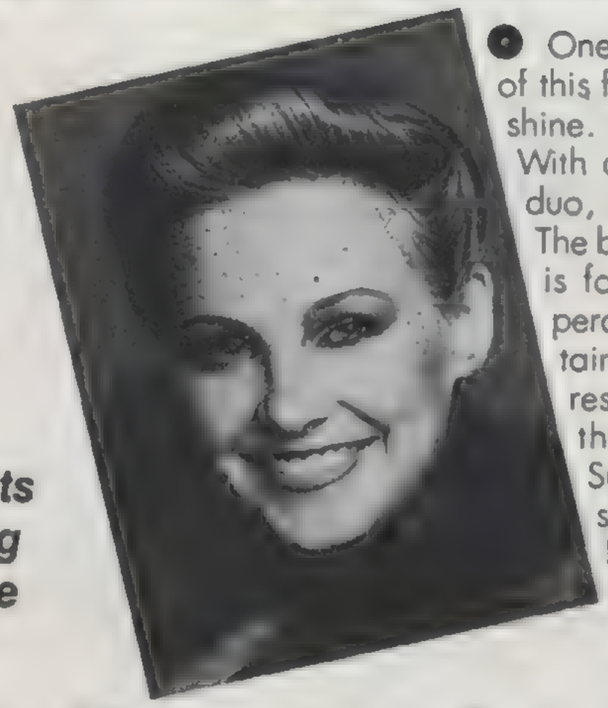


Super way to shine hair . . .
and fun for disco at night: brush shimmering iridescent powder colors through your hair for a hint of luster. Mauves and pinks for blonds; bronzes for darker hair — now being done by Jerome Alexander, Vidal Sassoon, Richard Stein.

Just one look at the hairstyles on this page and the message comes through: smaller heads, neater hair — whatever the length

We asked styling whiz Sherry Stinger (of The Reapers, 847 Lexington Ave., NYC) how to get more control for wavy hair: "After shampoo, put two large rollers at the crown — prevents hair from frizzing while you dry the rest of it. Use a round brush to smooth the hairline. Straightest hair: Hold hair out from head in strands; run a blower near each strand until dry." Here: long hair smoothed back (top right); tucked up casually, below, Christiaan.





● One thing you're going to see more of this fall — and that's shine, shine, shine. A few easy ways of getting it: With a good shampoo/conditioner duo, such as the ones from Agree. The big news — Agree Creme Rinse is formulated with less than one percent oil (some conditioners contain about 40 percent). One good result: Hair stays cleaner. Also in the "greaseless" category is Suave Balsam and Protein Instant Hair Conditioner. Another hair "prescription": Clairol's new Condition shampoo.

To make thin hair look thicker: use a shampoo for oily hair — even if hair is dry. Shampoo contains no conditioner, leaves hair feeling fatter, looking fuller.

European hair flash: In Paris and London, everyone's talking about — wearing — new rolled hair (two versions *above* and *right* by John Sahag). Inspired by the new musical "Evita" and very 'forties, the roll — small, neat for day and exaggerated at night — is swept up and forward, always close to the head. Illustrated right: how to do two rolled looks, from Jean Louis David. If you need an "anchor," use a mesh base, roll hair around it (a rattail comb helps), pin in place.



Special smoothers: No matter how much you protect your hair in summer, come fall, hair needs a little more attention to get it really back in shape. Black women who have to face the additional problems of chemically relaxed hair need the most conditioning hair basics. On that note: Revlon's three Polished Ambers shampoos are just what's needed.



Accessory information, next to last pages.



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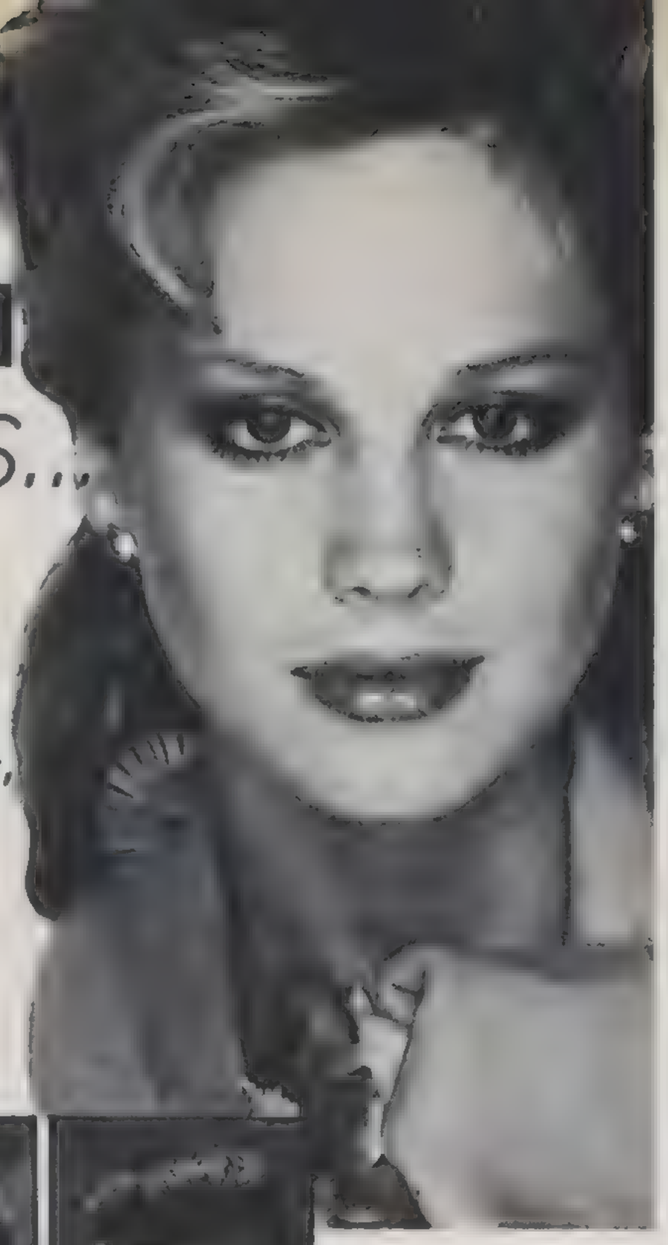


Hair Now

The new super salons...

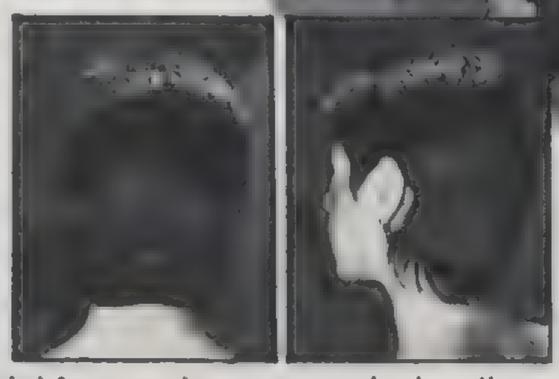
Big change for hair—terrific new salons across the country

From hairdressers' row along New York's Fifty-seventh Street to Beverly Hills's super shop-spot, Rodeo Drive, something is happening to the modern hair salon. Ambience is changing. So are services. Now, you can go to a hair salon for all the basics, plus a few surprises . . .



CUTS





● New York's Fifty-seventh Street, between Sixth and Third Avenues, has more good salons than we have room for here. But among the best: the converted-brownstone salon (*above*) of two of New York's top haircutters, Vincent and Fred Nardi. Their new place, 143 East 57th St., has four floors — on one of them, you'll find regularly scheduled exercise classes going on. The Nardis believe all hair looks have one thing in common this fall: a clean line. "A blunt cut [such as the one, *above*] is perfect for repairing summer-damaged hair." . . . You can go to Clive Summers' new salon in Olympic Tower, 645 Fifth Ave., NYC, for more than just French-roll styling — a modern version of the French twist. Superb facials (for both men and women) and hour-long scalp treatments are just two of the wonderful services he offers.

CONDITIONING





● One of New York's newest salons, *above* — Raymond & Nasser at 747 Madison Ave., NYC — is practically full-service. You'll find facials, makeup lessons, body henna, and massage there — all by Dayle Paret. In addition, there's superb hair cutting, and styling, see the braided look, *above*. . . . At Giardin, 1312 Broadway, Hewlett, NY, if you love any of the shampoos, conditioners, or makeup that is used in the salon, you're in luck. Everything is available for you to take home. . . . Real find in New York's SoHo: the tiny salon run by Jean Louis Hym at 123 Prince St. "I am still in favor of long hair when volume and length are necessary for balance," says Jean Louis. "But, in that case, I perm hair ends — it gives a neater line, avoids a stringy look."

SUPER HAIR LOOKS





● If you'd like to learn how to take care of your own hair, Vidal Sassoon's Rodeo Drive salon is the place to go. You can book an appointment with a stylist to learn such things as . . . blow-styling, hair setting, doing chignons and the new rolls (213) 274-8791. . . . At Jon Peters salon, 400 N. Rodeo Drive, Beverly Hills, the secret to a more controlled perm look, according to Allen Edwards, is to perm hair inches from the roots. It gives fullness with a softer line. . . . Two popular London hair places — Stephen Way's and Michaeljohn — have both set up shop here. Stephen Way is making rounds at Saks Fifth Avenue beauty salons. At Michaeljohn (*above*), 414 N. Camden Dr., Beverly Hills, they're doing small, neat hair — either rolled up "Evita-style" (*left and right above*) or wispy short, the way John cut Britt Ekland's hair, *above center*.

Accessory information, next to last pages.

"I used to get the greasies between shampoos!"



New Agree Shampoo helps stop the greasies between shampoos.

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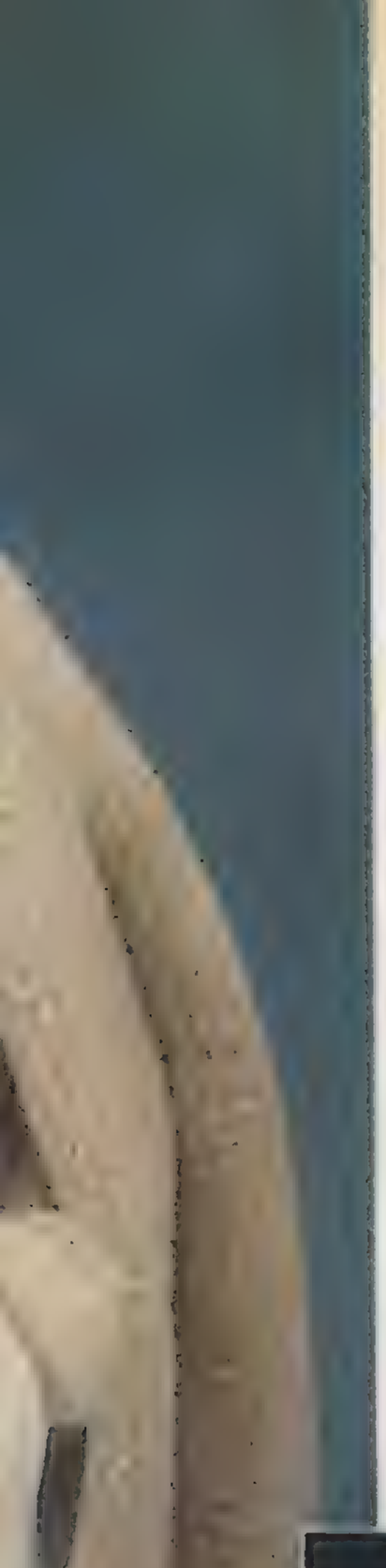
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Hair Now

What's news in hair color?

What about upkeep? Grey hair? Do-it-yourself?

We have asked two experts on hair color to answer these questions—and others—so many of us ask. The experts are: Leslie Blanchard of The Private World of Leslie Blanchard, 19 East 62nd Street, NYC 10021, and Leland Hirsch of Nubest & Co., 1482 Northern Boulevard, Manhasset, NY 11030.

Q What's the best way to find a good hair colorist?

A Leslie Blanchard: The first thing to look for is a person you like and with whom you can establish a rapport. If you are basically conservative, for example, you won't be happy with a trendy colorist. It is important that you both have the same final result in mind.

Q Are there any particular trends in hair color this year?

A Blanchard: We are doing more blonding than ever before. But it's a new kind of blond look—a warm, textured play of light. Nothing harsh, nothing monochromatic about it.

Q When a woman decides to color her hair, how do you determine which color is right?

A Leland Hirsch: Technically, the options are endless—there is a fantastic range of color available today. However, to choose the most flattering color for a client, I start by looking at the natural color tones in her hair. I always stay close to these natural tones and emphasize one, or tone down another. But I never make radical hair-color changes. I don't think anyone should.

Q What kind of upkeep does going blond involve?

A Blanchard: A visit to your colorist once every four or five weeks should do it. But if you don't have the time or the money for this amount of upkeep (both important considerations in determining whether or not to go blond), there is highlighting or brightening. You get a lighter effect without too much change in your natural color—it brings out the full range of tones in your hair, and maintenance is minimal (touch-ups every three months).

Q Are there any special ways to care for colored hair?

A Hirsch: Absolutely. An acid-balanced shampoo helps keep the outermost layer of the hair—the cuticle—smooth, so hair stays shiny. (If your hair becomes dry and the cuticle gets damaged, you will find that your hair color loses its shine—it simply looks dull.) And a deep-penetrating conditioner is a must after each shampoo—conditioning is very important for hair that has been chemically treated, whether it's colored or permed. I happen to like Redken conditioners.

Q Is it true once hair has been permed it should not be colored?

A Hirsch: I recommend only single-process coloring for permed hair, never double-process colors. The reason: when hair is permed, or dyed by a double process, each strand expands. If you do one chemical treatment on top of another, your hair is apt to become damaged—to dry out, to break. Most permanent hair-coloring dyes are formulated to work on "virgin" hair (in other words, hair that has not been permed). So, obviously, double-process coloring would be too strong to use on permed hair. Highlighting—a single process—is safe. And temporary color, which merely coats the hair shaft, rather than changing its natural structure, is safe, too.

Q What about caring for grey hair? Are there any special tips?

A Blanchard: Grey hair can be striking on certain people. But proper care is essential if you really want to have beautiful-looking grey hair. The hair must have texture, shine and be the right *color*—it should never be yellow or blue. I like to highlight grey hair with streaks of white; it gives hair a lift.

Q What advice would you give to women who want to color their hair at home?

A Hirsch: My advice, and most hairdressers I think would agree, is not to venture far from your natural color. It's O.K. to make small changes in your hair color at home, but if you want a major change, have it done professionally. ▽

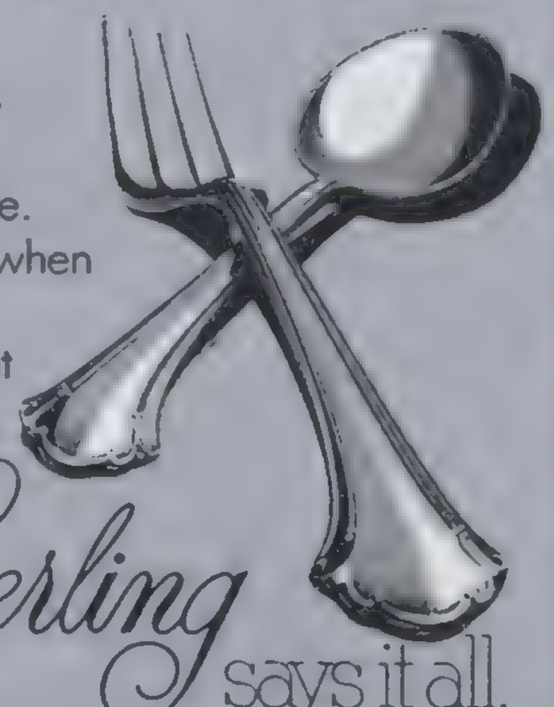
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Fitness Now

What exercise do you need?

From The Exerciser's Handbook by Charles T. Kuntzleman, Ph.D.

Q **How hard should endurance exercise be for me to get real benefits from it?**

A Your own body provides the answer. Experts have found that the best guidelines are your pulse rate and personal feelings. Exercise that produces a pulse rate that is 70 to 85 percent of your maximum are best. If after exercising you seem excessively tired for an hour or so, it was probably too hard for you. Also, while you're exercising you should stop if you experience any chest, jaw, or neck pain. Then check with your doctor.

Q **How high can a heart rate go?**

A The heart rate of a healthy child under full exertion can go to two hundred and twenty beats per minute.

As you grow older, your maximum heart rate drops about a beat a year. The 70 to 85 percent range gives you what doctors call your target heart rate range. The chart below does this for you. It also tells you the heart rate best for your age group.

Age 10-19: 145 to 180 beats per minute
20-29: 140 to 170 beats per minute
30-39: 130 to 160 beats per minute
40-49: 125 to 150 beats per minute
50-59: 115 to 140 beats per minute
60-69: 105 to 130 beats per minute

Q **What's the best way for me to take my pulse rate?**

A The easiest places to take your pulse are the radial artery on the wrist and the temporal artery on your forehead. Use the second, third, and fourth fingers of the hand to feel for the pulse along the thumb side of your wrist, or use those same three fingers along your forehead. You should take your pulse rate for ten seconds this way, *immediately* after you stop exercising.

Q **Can't I take my pulse at my neck?**

A Today, more and more physicians and exercise physiologists frown upon it. When people place their fingers at their neck, they may develop heart arrhythmias. That is, their heart throws some irregular heart beats. The second problem is that their pulse rate may actually slow down.

Q **How long should I exercise?**

A Though there are a number of factors to take into consideration (intensity of exercise, your weight and physical condition, etc.), most experts agree that anything less than fifteen minutes probably does you little good.

Q **What's the best way to "warm up" to my target heart rate?**

A You should spend about five to ten minutes on warm-up exercises before reaching your target zone. A proper warm-up increases the elasticity of the muscles and tendons and helps to prevent strains. It also raises the temperature of the muscles and facilitates biochemical reactions that supply energy to the muscle tissues. If you intend to run, allow some time for stretching, slow walking, fast walking, then jog-

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FITNESS NOW

(Continued from page 234)

ging. The peak period should last fifteen to thirty minutes or so. After that, five to ten minutes are to be devoted to a cool-down.

There is one more thing. The warm-up and cool-down can be used to work on flexibility (good range of motion) to prevent muscle, tendon, and joint injuries. It can also be used to work on muscle strength.

Q What is a "cool-down"?

A The cool-down is the same as the warm-up, only in reverse. When you are exercising, the capillary beds in your muscles are wide open. When you stop, there's a tendency for the blood to pool in the legs. As a result, not enough blood gets back up to the heart and brain, and you feel light-headed. But if you keep your legs moving, there is a better return of blood to your heart. Your leg muscles act as your second and third hearts.

Q How many times a week should I exercise?

A To be effective, your exercise program should be performed on a regular basis at a minimum recommended rate of three days per week. Alternate days are best. Laying off for more than two and a half days between workouts will nullify the gains you were just starting to make. Of course, five times or even six times a week is best, but many people are unable to maintain this level.

Q Should I exercise seven days a week?

A I think it's a good idea to take one day off a week. That doesn't mean you don't have to exercise. Just do something different. It's a great way to keep you motivated. Let's say that you have been bicycling for thirty to forty minutes a day. On your seventh day you may decide to take a walk, swim, or go backpacking. Even Roger Bannister, the world's first sub-four-minute miler took time off when training. A few weeks before he broke the four-minute barrier, he went rock climbing. If a finely conditioned athlete can do it, so can a fitness enthusiast.

Q Will exercising three times a week for twenty-five to fifty minutes really improve my fitness level?

A Absolutely. Improving your fitness level isn't something that is achieved through a magical exercise that gives instant fitness. Many people would like to believe that a magical exercise exists. I hate to disappoint you. It just ain't there.

Q Is there a best kind of exercise?

A Yes, there is. Exercises which are continuous and nonstop are best. These are the kinds of exercise which permit you to keep your heart in the 70 to 85 percent range. They also burn the most calories. Walking, bicycling, swimming, and jogging are best. Such exercises as cross-country skiing, tennis, squash, and badminton can be used, but they have their own problems.

Q How much exercise is necessary to stop someone from getting too fat?

A The thing you must remember is how many calories you are out of balance. The more you are out of whack, the more exercise you will need. A general rule of thumb for you is this: Ten to fifteen minutes of exercise with your pulse rate at 70 to 85 percent of your maximum will burn about 100 calories.

Q How should a beginning exerciser start?

A Follow my Starter Walking Program. That way you will reduce the chances of overexercising. Physicians know that most sedentary people develop orthopedic problems by trying to do too much, too soon. Dr. Kenneth Cooper also found that most people who have heart attacks while exercising do so in the first few weeks.

Starter Program A
Walk four times a week:
Level 1: 20 minutes a day
Level 2: 25 minutes a day
Level 3: 30 minutes a day
Level 4: 35 minutes a day
Level 5: 40 minutes a day
Level 6: 45 minutes a day

Starter Program B
Walk three or four times a week:
Level 1: 10 minutes a day
Level 2: 12 minutes a day
Level 3: 14 minutes a day
Level 4: 16 minutes a day
Level 5: 18 minutes a day
Level 6: 20 minutes a day

Plan A is for those who don't get their heart rate up into the target heart rate while walking. That will be most people. Plan B is for those who find that walking puts their heart rate into the target heart rate zone.

Q How long should I spend at each level?

A It depends on you. Most people spend about a week, so their starter program lasts six weeks. Others may spend two weeks or more at each level. It's an individual thing. Let your body be your guide.

Q How fast should I walk on this starter program?

A Don't worry about the speed. Just walk for time. As you walk, you should be able to hold a conversation with somebody next to you. You may also want to take your pulse rate. If it's below your target heart rate zone, that's okay. If it exceeds your target range, slow down.

Q Do I need a physical exam before starting the Starter Program?

A If you have any questions about your health, see your physician. If you are in apparently good health, free from high blood pressure, dizziness and the like, it's probably safe for you to start exercising. Remember, go slowly, listen to your body. If you suspect anything is wrong, check with your doctor.

(Continued on page 238)

(Advertisement)

"For someone else to care about me, I must care about myself first."

[redacted]

Penny is a woman who feels that her attitudes about herself have changed considerably over the last several years. And she feels these changes have been very beneficial, very positive.

"I'm pleased with getting older. I like the way I am doing better. I like the way the world relates to me better.



"...I like looking good. Therefore, I will take the time to take care of myself. At fifty I intend to take care of myself, the same as I do at 28.

"I think there's a real positive side to it. Maybe some people would call it selfish. That's fine! I consider it positive selfishness."

Penny is one of three sisters. Her older sister gave her some advice when she was sixteen that she has never forgotten. She told Penny to start taking care of herself "or else forget it."

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"There's a difference between the moment before I use it and the moment after. It makes me glow."

Obviously, Penny doesn't feel guilty or foolish about spending time on her face. Because her face is like her window to the world.

BEAUTY TIPS

1 If you're going out and your eyes are puffy, here's a quick pick-up for them. Soak two cotton pads in witch hazel. Lie down and place the cotton pads over your eyes for 10 minutes. Your eyes will feel and look better.

2 After you've smoothed Oil of Olay on your face and throat, pat a little extra on your expression lines. Oil of Olay's special emollients soothe dryness, sink into your skin.



– Penny Hirsch
New York



FITNESS NOW

(Continued from page 236)

GOOD STRETCHING EXERCISES FOR WARM-UP AND COOL-DOWN

Warm-up Exercises

1. Sitting Toe Touches—Sit with your legs extended in front of you. Feet together and legs on the floor. Reach for your toes with both hands, bringing your forehead as close to your knees as possible.

2. Calf Tendon Stretcher—Stand about two to three feet away from the wall. Lean forward, body straight. Place your palms against the wall at your eye level. Step backward. Continue to support your weight with your hands. Keep feet flat on floor until you feel your calf muscles stretching.

3. Standing Leg Stretcher—Find a chair or table approximately three feet in height. Place one foot on the table so that the knee is straight and the leg is parallel to the floor. Slowly extend your fingertips toward the outstretched leg on the chair. Eventually you should be able to get your forehead to the knee. Repeat with the other leg.

4. Side Trunk Bending—Stand erect with your feet spread shoulder-width apart, left hand on your hip and right hand extended shoulder height. Bend your trunk to the left, reaching your right arm over and beyond the head. Return to the starting position. Do slowly. Perform ten on this side and then repeat ten on the opposite side.

5. Cross Body Arm Swings—Stand erect, arms extended outward at the sides. Swing both arms across the body and then reverse the action, swinging both arms sidewards and back as far as possible. Do slowly. Keep your arms chest high. Repeat ten times.

Cool-down Exercises

Do these after target heart rate exercise—and in the order listed. They help your body return to its resting state . . . and they promote a circulatory assist while cooling down.

1. Walk slowly for one to five minutes. Gradually decrease your pace.

2. Calf/Achilles Stretch—Stand a few feet away from a wall. Rest your forearms on it and place your forehead on the back of your hands. Bend your right knee and bring it toward the wall. Keep your left leg straight. Be sure your left heel remains on the floor and your toes point straight ahead. Hold. Feel the stretch in your calf. Bend the left knee. Hold. Feel the stretch in your Achilles tendon. Repeat with the other leg.

3. Side Stretch—Stand with your feet about shoulder-width apart. Keep your legs straight. Place one hand on your hip and extend your other arm up and over your head. Bend toward the side of the hand on the hip. Move slowly. Hold. Repeat on the other side.

4. Shoulder Stretch—With your arms over your head, hold the elbow of one arm with the hand of the other arm. Slowly pull the elbow behind your head. Do not force. Hold. Repeat on the other side.

5. Back Stretch—Stand erect with your feet shoulder-width apart. Bend forward slowly at the waist. Let your arms, shoulders, and neck relax. Go to the point where you feel a slight stretch on the back of your legs. If you cannot go to the floor, place your hands on the back of your legs. That will give you support. Hold. When you come back up, bend your knees to take the pressure off your lower back. ▽

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California report: The trends, the talk, new L.A. ways of looking, living, letting go

Out of the West comes aggressive fashion, exercise on a rack, disco life, sink-or-swim with Proposition 13

By Jill Spalding

In Los Angeles now: fallout from Proposition 13, revolutionary statements, bold pronouncements on big subjects. Luncheon chat is no longer about whether Jerry Brown is still going with Linda Ronstadt but whether he's still going to be Governor after the November elections.

In fashion, the look is no longer military—but the feeling's definitely aggressive. It's back to the bra and the boned corset, as disco-maniacs refurbish grandma's stays with lace and safety pins: anything that will shake and glitter in the nighteries. Now banished to home vaults are all those slender chains and tiny charms that represented *value*. Suddenly, it's all flash—as West Coasters scrounge for East Coast klinkers—early Nishamis, vintage Ken Lanes. Rodeo Drive's antique jeweler Frances Klein reports a soaring trade in fine, heavy 'forties pieces, saying the "rock people started it, but now it has caught on."

Overstatement, glare. Men are buying diamonds—no longer just "a girl's best friend"—in bracelets, watches, neck medallions. While New York's Tiffany & Co. chairman of the board Walter Hoving states, "We don't carry diamond rings for men; we think they are vulgar, tasteless, and ostentatious," Fred Joaillier of Rodeo Drive stocks and sells them by the trayful. Where do men wear them? Dodger Stadium, where dressing up is the new craze!

The gentler exercises—yoga, isometrics—are in disfavor in L.A. Jogging and jumping rope are still big, but a new fanaticism is pulling celebrities into offshoots of the martial arts. The penultimate exercise: a routine akin to medieval torture, practiced on a rack and monitored by twice A.A.U. champion gymnast Mr. Kim Lee. Results are so spectacular that Frank Sinatra is trying it; Gregory Peck has persuaded Kim to open a private studio in Peck's house so that Natalie Wood, Joanna Shimkus, Jane Seymour, Robert Wagner, Valerie Perrine can drop in between takes.

More L.A. trends: *macho-tough*, as in the new hard image of Bob Dylan (in black leather and silver-studded trousers). . . . The new nightcap, after the flurry of medical advice on keeping the arteries open: a jigger of whiskey, *neat*—not quite what the doctor ordered. . . . In the supermarkets, a liquor war is raging, as party givers stock up on brand names. Prices are slashed every week, in successful defiance of state law.

On the art front, the outrageous success of Richard Mock's staring portraits: twenty minutes a sitting, primal colors, bold brushstrokes—none flattering, but all capturing the essential energy of the person. At Casablanca Restaurant in Venice, Betsy Bloomingdale happily traded $100 for a Mock interpretation of her carefully made-up persona as a disordered, pulsing dynamo.

In film, everyone in town is watching the hot performance of Gary Busey as Buddy Holly, sure to win him an Academy Award. . . . Also being watched: The reemergence of Warren Beatty, co-director, co-writer, producer, star of the delightful *Heaven Can Wait*, who reportedly said that the time is ripe for "a separation of bed and screen, more overt sex on the one, covert on the other." . . . The "Divine Miss M.," Bette Midler, in a Janis Joplin-like portrayal that insiders say is going to leave us fainting in the aisles. . . . The whirlwind visit (to plan his move to Hollywood) of Bruno Barreto, the twenty-three-year-old Brazilian director of *Doña Flor and Her Two Husbands*, the salacious comedy of amorals that is Brazil's biggest all-time film money-maker. . . . A daring cinematic first, as a film crew of twenty-six, with cameras turning, rafted for four days down treacherous Colorado River rapids. The purpose: to shoot an escape scene for *Wanda Nevada*, which stars Peter Fonda and Brooke Shields.

For thrills, now, Southern Californians are heading for the newly opened $2 million shark tank at Sea World in San Diego. This largest shark exhibit in the world has fifty animals on view, plus a Great White promised soon. . . . For chills, the hottest-selling item in S.C. bookstores is *Michael's Memory Map*, with its guide to the movie stars' graves.

At L.A.'s Music Center, conductor Carlo Maria Giulini is poised to shake the L.A. Philharmonic out of its sixteen-year rhythm under Zubin Mehta. . . . At the Los Angeles County Museum of Art, the force and innovation of over thirty centuries of Mexican art is dramatized in an exhibition of treasures from the National Museums of Mexico. Among the exhibit's spectaculars: a colossal Olmec stone head, a monumental ceramic "Seated Woman" from Nayarit, Mixtec gold jewelry from Monte Alban, powerful works by revolutionary painters; through October 8.

Now that summer's ended, it's back indoors and night takes over. Everywhere, new clubs are opening—with the accent on *private* and *late*. Moody's, in Santa Monica, is three floors of open-shirt disco, cool margaritas, hot backgammon. . . . Club Elysées is Beverly Hills's first really private disco club—glamorous, dressy, with pinpoints of light sparkling the dancers. In its next-door restaurant, open to the public, the legendary twenty-two-year-old chef from La Guillotine turns out what is becoming known as

(Continued on page 252)



The word for fall is soft and this wool/polyester full skirt from Cottage Tailor says it beautifully. It's slightly shirred and has an inverted front pleat, full lining, leather belt, slash pockets and back zipper. Terra cotta or grey in sizes 6-16. $54.
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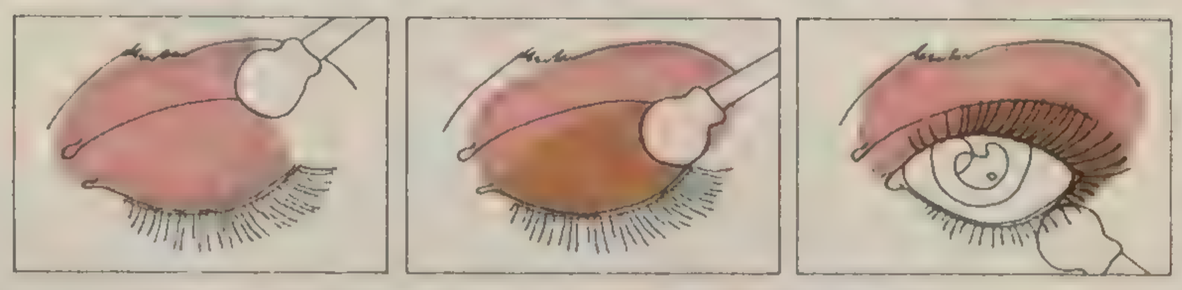
(THE HIGH-FROST SHADOW THAT'S GLAMOROUS, NOT GAUDY.)

Most high-frost shadows are simply ordinary colored shadows blended with flecks of metallic frost and they can look glittery and garish.

But Aziza has found a way to meld color and frost together so completely, they glisten as one.

That means colors look truer, with no shiny build-up, whether you use one or more delicious shades.

And whatever shade you choose, your eyes will glow softly with a rich, mellow lustre that's far lovelier than what you get from similar shadows.



1. For a natural look, smooth Peachy-Pink over the entire eye area from lashline to brow.

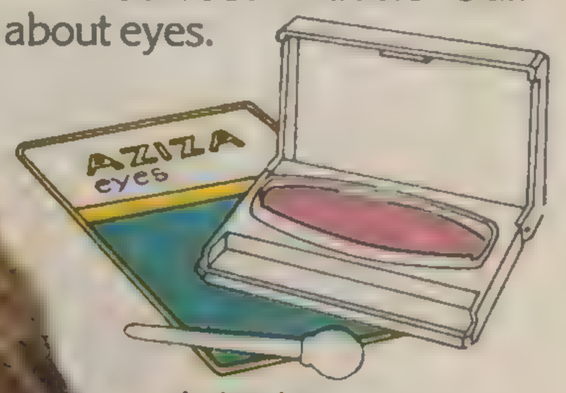
2. Next, you can stroke Rosy-Cinnamon over the eye lid and out toward the temple in an oblong shape.

3. For more glamour, draw a line of Rosy-Cinnamon under lower lashes.

And when you're done, the lovely, luminous look you see will last and last, without creasing or fading. Because color and frost can't separate on your eye lid even after hours of wear. What's more, all 12 luscious hues are made to reflect light and make your eyes look even bigger and more glamorous.

Questions about eye makeup? For our free book, "Aziza Demonstrates All About Eyes," send 25¢ to cover postage and handling to Aziza, Dept. 734, 33 Benedict Place, Greenwich, Conn. 06830.

Because Aziza knows all about eyes.



Aziza by
Prince Matchabelli.



LETTER FROM L.A.

(Continued from page 250)

the best French food in town. . . . Old-time Hollywood is restored at Scandals, the flashy $2.5 million extravaganza for dancing, dining, and Vegas-type floor shows.

Disco has gone beyond a fad in L.A.; it's become *the life source*—the way to keep fit, keep young, keep going. You arrange dates, buy clothes around disco; you even convert your house (like the Jeff Beaumonts did) so disco can invade, pervade, carry an evening from the dinner table late-late into the night. Disco instructors are booked for parties ($75-$100 for an evening), and new teaching centers are sprouting up everywhere. Currently, the trendiest are Soul Train Dance Studio and Carol Clayton's Disco Studio; while Admiral's Dinghy, Bootleggers Discothèque, and Destiny II are the pick of the discos that offer instruction on selected nights. L.A. people are bored with cocktail parties—they want to dance! At Jennifer O'Neill's wedding, bridegroom Jeff Barry insisted that disco music play throughout the reception; now, the most conservative parties are following suit.

Another trend in L.A.: Women are making *the statements*. With Yvonne Burke

Disco: the way to keep fit, keep young, keep going

safely in the running for State Attorney General, eyes are turned to Chief Justice of the State Supreme Court Rose Bird, Governor Brown's appointee—will she sink with Brown in November in the wake of Proposition 13? With her decisions now being monitored for any preelection bias, the feeling's growing that we should place our judges above politics.

Laura Huxley breaks new psychological ground with her foundation, Our Ultimate Investment. Her aim: to alleviate all sorts of anxiety states—from teenage pregnancy to old-age depression—through the caressing of newborn children.

Gloria Nagy's first novel, *Virgin Kisses*, is also turning more than a few L.A. heads. This gentle redhead's book is a lacerating, literate, funny, obscene exposé of the secret life of a Beverly Hills psychiatrist who plays out his sexual obsessions on an unsuspecting patient.

The television industry is talking about the HEW information packet by psychologist Dorothy Kinzey, which examines the sexual stereotyping of women in our society. The packet, titled "Shattering Sex Role Stereotypes . . . foundations for growth," reports that traditional views of "masculine" and "feminine" traits are both inaccurate and damaging. The new perspective sees sex roles as social creations, with biological differences between the sexes accounting for very few psychological differences. Right on! ▽

From the Entre-Nous Collection. In the Golden Manner of Monet. Necklace $35. Earrings $12.50. At the finest stores. Monet® Master Jeweler

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for the face

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we don't look good."

—Vidal Sassoon



At: Bloomingdale's, Abraham & Straus, Macy's, Filene's,
Strawbridge Clothier, Woodward & Lothrop,
Jordan Marsh (Miami), Carson Pirie Scott, Bullock's, I. Magnin.

© Vidal Sassoon, Inc. 1978. Beverly and Vidal Sassoon photographed by Gordon Munro

Men's Looks Now

Man-tailored fragrances...

Classic, exclusive, in good taste—
and smelling great!



● *If you're the kind of man who likes Peal shoes, Lovat tweeds, and a Brigg umbrella, you may also go for classic fragrances from some of the great designers. From France: Dior's Eau Sauvage, Givenchy Gentleman, Lagerfeld, Pierre Cardin Men's Cologne, YSL Pour Homme, Chanel For Men, Paco Rabanne's Paco. From the USA: Polo by Ralph Lauren, Geoffrey Beene's Grey Flannel, Bill Blass, John Weitz. The newest additions from some of the oldest names in men's tailoring, below . . .*

▼ **STATUS: FOR MEN WHO *LIVE* IN THEIR GUCCIS, SOMETHING ELSE FROM GUCCI TO LIVE IN: POUR HOMME FRAGRANCE. A MUST . . .**





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► **FOR DECADES, REVILLON HAS BEEN MAKING FURS FOR MEN — EVERYTHING FROM HATS TO GREATCOATS. AND THEY ALSO HAVE A VERY FINE MEN'S EAU DE TOILETTE, REVILLON POUR HOMME . . . BATH SOAP, TOO. AMERICAN RACCOON HAT, $195. ALL AT SAKS FIFTH AVENUE.**

◄ **HERMÈS — THE NAME SYNONYMOUS WITH WONDERFUL APPOINTMENTS FOR SPORTSMEN — HAS NOT ONLY RACY SILKS (HERE, READ FOULARD TIES, SQUARES) BUT EQUIPAGE FRAGRANCE — WHICH EVEN MEN WHO RIDE TAXIS CAN WEAR.**

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Yves Saint Laurent Eyewear: think of it as the most beautifully designed clothing for your eyes.

Yves Saint Laurent Fourrures for Goldin-Feldman, Inc. ©Yves Saint Laurent 1978

Each frame in Yves Saint Laurent's new Collection Sportif bears the designer's personal signature, "YSL."

The feeling of these frames is clean and uncomplicated in design, warm and natural in colour.

In short, the beauty of these frames is simple and uncontrived—Yves Saint Laurent at his very finest for the most beautiful eyewear you've ever seen.

For more information about these hand-cut, hand-polished frames with graduated lenses, write P.O. Box 166, Fords, N.J. 08863.

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Beauty Now

Back to nature



New way to give your skin nourishment—with nut/grain-based goodies

The nuts for skin, anything made from . . . nuts. Yummy, coconut oil/almond-filled Nutty Bars, new soap by i Cosmetics that sloughs and smooths. Delicious: the honey/almond scrub that's one step in your facial at Fa Cosmetics, 141 E. 62nd St., NYC 10021.

Now and future nut: the jojoba (pronounced ho-ho-ba). Really an oldie, the Apaches have been using its oils to shine hair for centuries. Now Roots Jojoba Shampoo is swimming in it. In fact, a one-half-ounce bottle of the pure oil comes attached to the eight-ounce bottle of shampoo. At Gimbels.

Go with the grains, they're naturals at glossing skin. Moisturizing rice oil has, as makeup whiz Way Bandy puts it, "great slip and slide." It's the basis of Lynn Beck's Tao collection of colors and treatments. And for him, there's the fresh, clean scent of Wild Oats Cologne Spray by Jess Bell.



Pretty way to get your nutrients: silver-coated almonds (*left*) — $25 per pound, ppd. William Poll, 1051 Lexington Ave., NYC 10021. For the inner/outer you, French walnut oil: flavorful in salads, fragrant all over you. West Coast source: Williams Sonoma, Department 6591/P.O. Box 3792, San Francisco, CA 94119. $8 ppd. for one-half liter. Also at E.A.T. at Henri Bendel, NYC. Instant energy: spoonfuls of Kretschmer Wheat Germ stirred into Dannon's new Honey Yogurt.

Tiffany silver bowl

- *Colors to go nuts about this Fall: Flori Roberts' new Precious Walnut makeup collection; Cover Girl's Nutty Nutmeg NailSlicks and Frances Denny's Glazed Chestnut Nail Color. The list goes on . . . and on!*

Wheat germ — plus henna — conditions/colors hair at Resca/Lintermans, 21 E. 62 St., NYC 10021. Wheat germ straight is face food at Judit Lontosh Skincare and Cosmetic Salon, 20 E. 68 St., NYC 10021.

Accessory information, next to last pages.

For the American body, the Scandinavian morning ritual.

A wise man once said, "The morning is the rudder of the day." How you begin your day has a great effect on the rest of your day.

From Scandinavia, where men take care of their bodies as a mark of self respect, where to look good means to look healthy, we suggest you begin your day in the following manner:

Kanøn Soap and hot, steaming water. With fistfuls of thick, zesty foam. Kanøn Soap is briskly scented and hard milled to last longer. To stand up to the way a man uses soap. And it has special emollients to help the skin. Next, a bracing cold rinse. Followed by a rough towel, rigorously applied.

Then, while the skin is still alive from the shower, the uniquely invigorating experience of Kanøn Pump Spray Cologne. Its cooling mist carries forward the benefits of the shower. And its manly scent deftly completes the process.

Kanøn Soap and our New Pump Spray Cologne.

The difference between simply getting clean and really getting started.

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From Scandinavia, the look, the feeling of health.

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Photography Bernard Vidal. Make-up Robert Steven for Giardin; Art Direction DMA Design; clothing left—Gil Aimbez right—Perry Ellis

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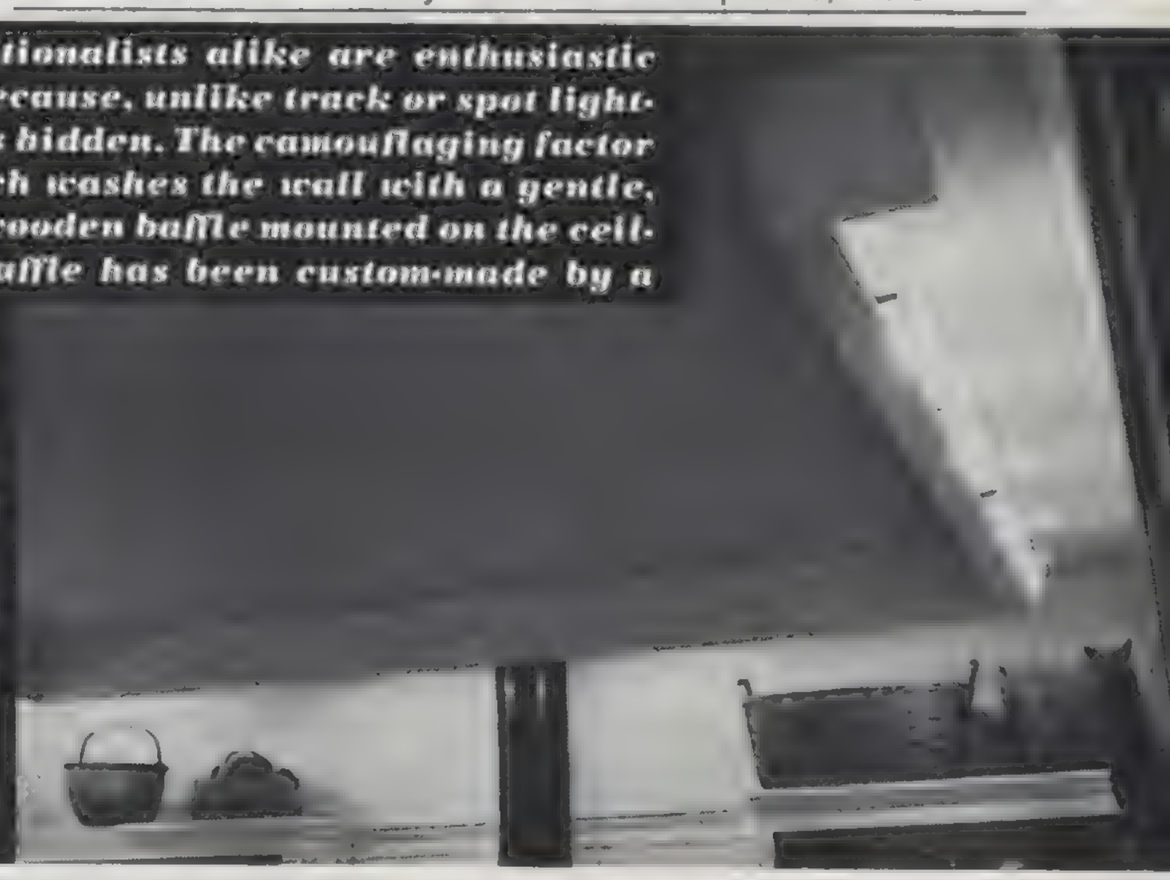
Living: Ideas and Trends

Mining metal luggage ...wine/art mix... "man" with a mission



Aluminum luggage, as silvery sleek as the Concorde, takes the traveler in Art Deco style from Tuscaloosa to Tananarive. This sturdy but lightweight set of four pieces ($135 to $250), with such elegant detailing as an embossed nailhead pattern, pigskin handle, chromium center strip, and electric-blue canvas lining, will never be mistaken for a photographer's metal bags. Imported from Italy by Gary Goldman Enterprises, NYC.

Modernists and traditionalists alike are enthusiastic about cove lighting because, unlike track or spot lighting, the light source is hidden. The camouflaging factor in cove lighting, which washes the wall with a gentle, flattering light, is a wooden baffle mounted on the ceiling. Until now, the baffle has been custom-made by a carpenter. Lytetrough by Lightolier offers a prefabricated modular alternative, nine inches high, in five- ($30) and ten-foot ($99) lengths. Available through designers or lighting stores, Lytetrough can be used to conceal track lights or spotlights.





"Handsome is as handsome does." Italian architect Mario Bellini followed this golden-design dictum with his "Cab Chair," already a resounding success in Europe. Simplicity itself in concept—a saddle-leather cover slips over a welded-steel frame and fastens into place with large industrial zippers—the chair embodies the satisfying logic of a design that had to be; is as comfortable as if it were traditionally upholstered. $490, Atelier International, New York City.

(Continued on page 268)


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PHOTO — VOLLAN

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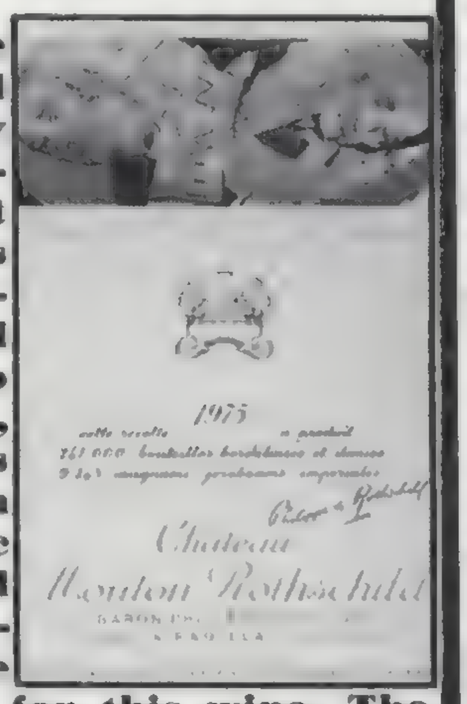
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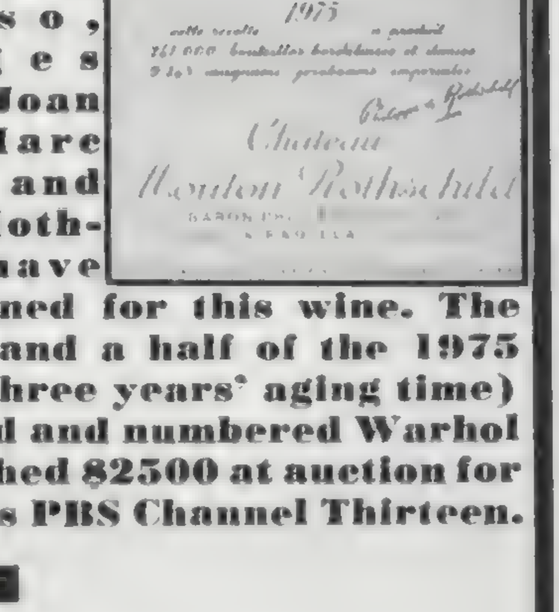
Living: Ideas and Trends

(Continued from page 264)

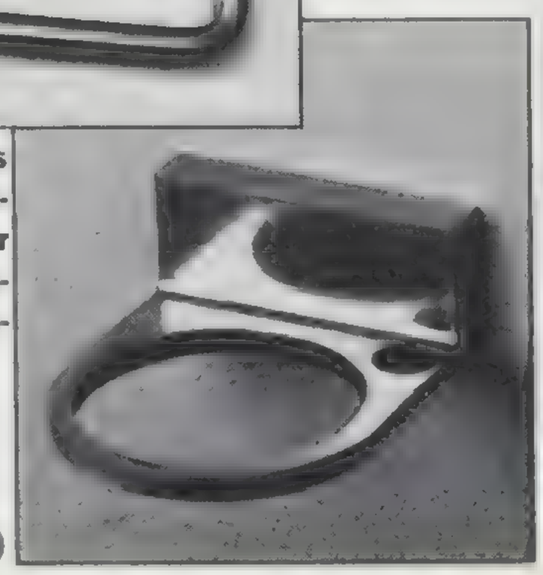
Baron Philippe de Rothschild tapped Andy Warhol to design the newest label for his Château Mouton Rothschild bottle: Pablo Picasso, Georges Braques, Joan Miró, Marc Chagall, and Robert Motherwell have also designed for this wine. The first case and a half of the 1975 Mouton (three years' aging time) with signed and numbered Warhol labels fetched $2500 at auction for New York's PBS Channel Thirteen.



As an architect or interior designer knows, undistinguished, sloppily executed hardware can cheapen the look of the most elegant and original interior. Traditional hardware has never been difficult to find; but, for anyone who fancies beautifully designed modern hardware, the search may seem impossibly frustrating. Not if one knows of the Ironmonger, however. This to-the-trade source in Chicago imports some of the most stunning lines of modern European hardware. One particularly distinguished range, Modric, includes everything from soap dishes to cabinet knobs in finely polished silver anodized aluminum (examples here).







(Continued on page 280)

robert krugman

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Photograph by Skrebneski

Anne Klein, of course Strauss Youngstown, Ohio

CALVIN KLEIN ON FALL: WOOL ON WOOL OVER SILK



Sense appeal, with a sense of what's to be. Crisp-bodied flannel, edged in neat piping, eased into a wrap jacket with wide suede belt, coal $190. Wrap sweater, a simple thing of black cashmere $150. Over his berry-checked silk crepe de chine skirt with two deep and sensuous side slits $160. Famous-Barr, Clayton and West County, and at our FB Ltd. division, Plaza Frontenac, St. Louis, Missouri.

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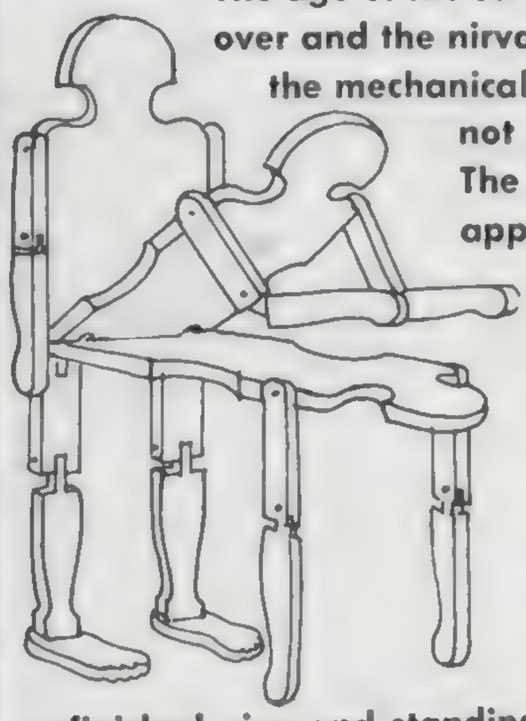
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Living: Ideas and Trends

(Continued from page 268)

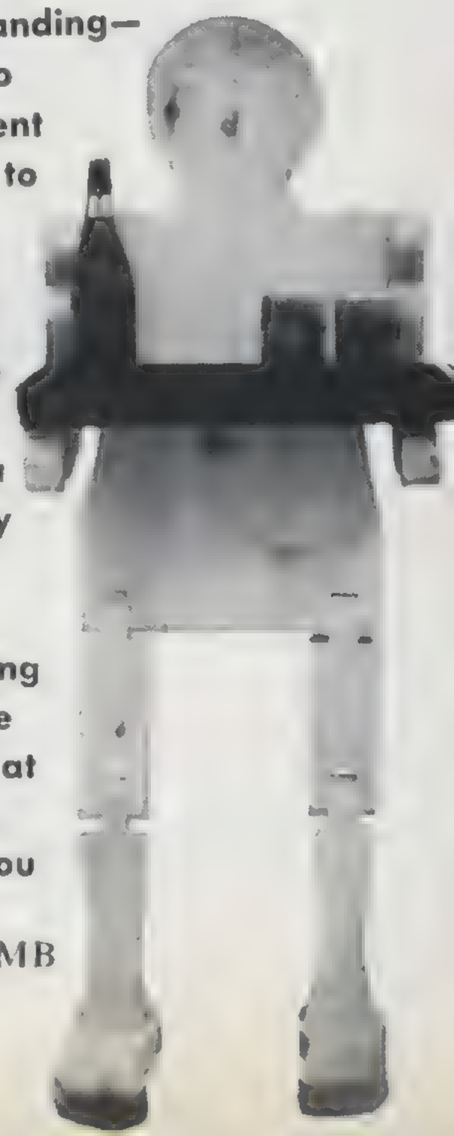


Movie sets--glamorous, spacy, or comfortably bourgeois--subliminally have influenced American decoration: this provocative thesis inspired a clever new exhibition at the Cooper-Hewitt Museum, NYC, "Designs from the Movies" (August 15 - October 8). Two hundred photographs are organized by themes, from suburban house to chic NYC apartments.



The age of the servant is over and the nirvana of the mechanical man is not quite here. The Woodman's appeal is his ability, albeit, largely visual and symbolic, to fill the middle void. Made of unfinished pine and standing—yes, standing—fifty-two inches tall, he can be bent at eight different joints to perform such tasks as valet, bartender. *A Clockwork Orange* spawned his prototype in Europe. He proliferated in America as mascot of the display industry. American Express's catalogue immortalized him, selling one thousand in twelve weeks. Currently, he's at Macy's, NY, ready and willing to come with you for $100.

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Bill Atkinson's update on the long coat. Elegantly casual in sequinned tweed, toss it over his lacy mohair sweater and loose bas ketweave skirt. Just right for those cool eve ning walks through Brussels' fascinating places, such as the glass-domed Galeries St Hubert, the first covered shopping arcade of its kind in Europe. Dating back to 1846, this promenade of smart shops, restaurants and theaters makes it a popular rendezvous

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Anne Klein's ancient madder silk foulards. The unconstructed blazer...the easy shaped blouse ..the softly slimmer skirt. A refined triad of patterns to spend the day viewing the rich and varied fine art collections at the Museum Horta. Formerly the home of the art nouveau architect, Victor Horta, it is just one of the many striking historical buildings and fascinating museums which makes Brussels the cultural center of Belgium

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Belgium

Beene Bag's light-hearted separates. The quilted reversible Belgian linen/cotton jacket paired with the geometric brushed cotton shirt and softly gathered, yoked flannel skirt. A trio of timeless pieces for investigating historic monuments that will pull you back in time... such as the Castle of Beersel. A moated stronghold dating from the 12th century, its interior has been kept carefully intact since the 15th century. Awesome. Breathtaking. Hauntingly beautiful. It is one of the constant reminders of Belgium's incredible past.

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Oscar de la Renta's supple glove leather coat for Ledaspain. Smooth, falling easily into soft folds as you stroll along the Meestraat Bridge in Bruges. Powerful and as glamorous as Paris in the 14th century. Bruges is an exquisitely preserved medieval city, a living museum that holds romance and picture book beauty in every canal, church and market. The city's own subtle magnetism will draw you back time and time again.

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Belgium

Bill Haire for Friedricks Sport innovates the melton reefer coat... in the new ¾ length for day (or night). To top his tailored shirt and alpaca/wool pleated pants... ready to experience the "walkways" of the Grand Place. Every morning flower stalls cover the streets in vibrant color and a heady fragrance fills the air. With the Town Hall spire topping the gilt-embla zoned Grand Place facades, it is difficult to imagine that Brussels, celebrating it's Millenium in 1979, is just one stop among many of Belgium's beautiful cities.

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Don Sayres for Gamut presents the real suit for '78 in a wool tweed pin-check. Slim-skirted and definitely narrower, with its own bow-tied blouse. Perfect for strolling by the sky-reaching fountains. Once the scene of Belgium's struggle for independence in 1830, the fountains today evoke a sense of peace and happiness as they bubble and reflect the serene beauty of the Royal Palace and the lush green of Brussels Park.

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A toast in Claret poured over suede, Scottish wool and silk. Gloria Sachs for O'Neil's.

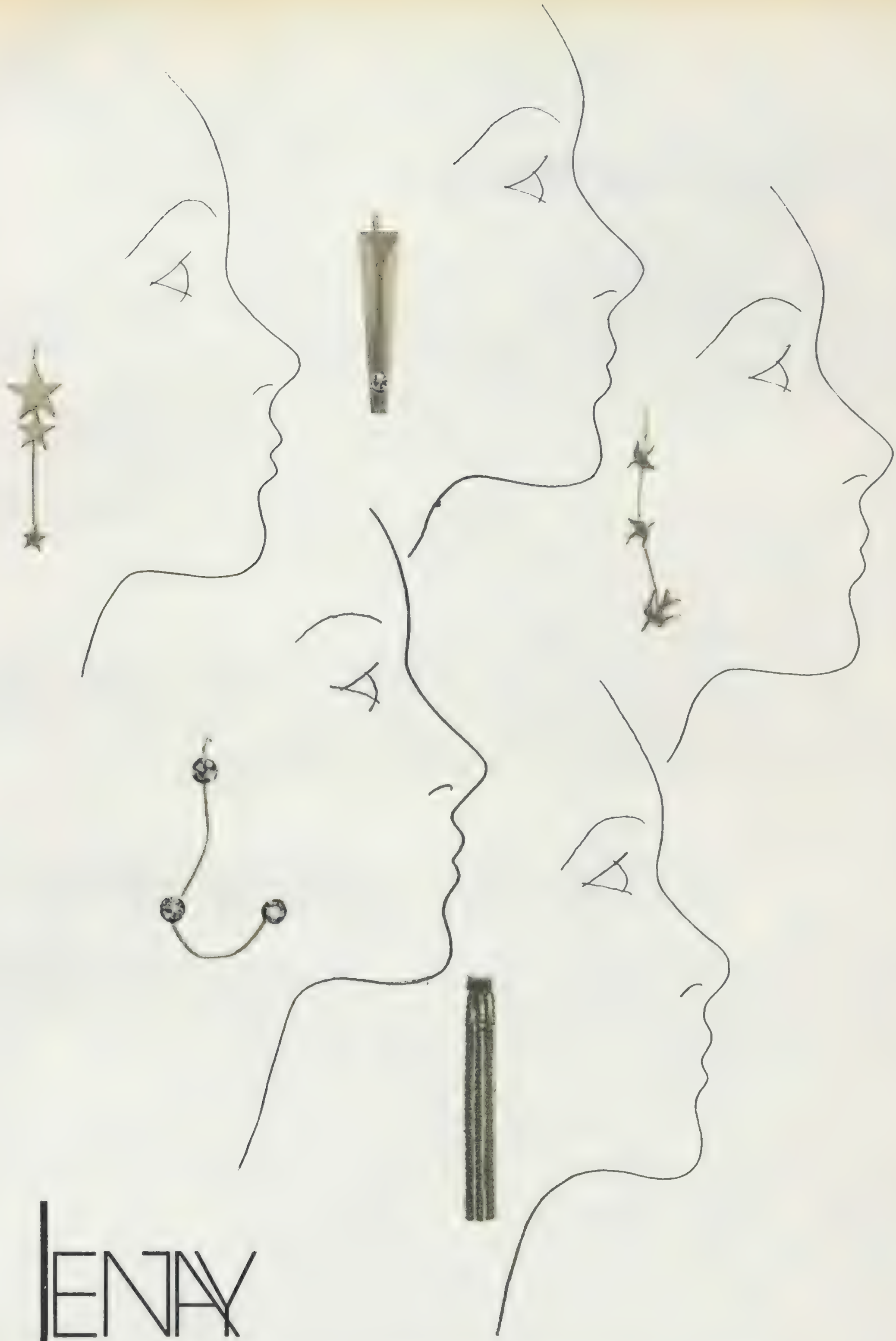


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Between Us

One-woman naval force...your sexual imaginings...divorce solace...success tip

By Lorraine Davis

ONE-OF-A-KIND WOMAN

When Karen Hansen first talked with Admiral William A. Brockett, president of tiny (eighty-one students) Webb Institute of Naval Architecture in Glen Cove, New York, about her future, he thought naval architecture was a great idea for her—but recommended the University of Michigan or the Massachusetts Institute of Technology instead of his own all-male Long Island school. Karen persevered, however; and the school is now in the process of changing its eighty-nine-year-old charter to allow women as well as men to study shipbuilding arts.

A shy, nonaggressive, but firm girl with long flowing hair, Karen was an instant curiosity at the school, where dedication took her through four years of intensive studies. Graduated with honors, she landed a job in Houston, Texas, designing oil-drilling platforms and drill ships at a starting salary that tops those of all her male classmates—a clue for women who want to break new career ground. Apparently, there are still professions where the courage to be a rarity can become an important asset.

MORE SEDUCTIVE YOU

Sexual fantasies are a normal part of your emotional life and can provide some clues for improvement, according to Jerome L. Singer, Ph.D., professor of psychology at Yale University. Dr. Singer's studies have shown that, although men may fantasize more when alone, women are more likely to let their imagination roam during sexual intercourse. This is no reason for guilt, but the kind of fantasy may suggest ways to change your real life for greater satisfaction. If you dream of exotic surroundings and mysterious strangers, maybe you need some real-life travel. Even the most prosaic spot can be stimulating if it's new; a partner of years' standing will seem different in an unaccustomed room. If yours are seduction fantasies, maybe it's time for more seductive clothes—at least at night. But, if you fantasize about someone you actually know, the implications go a bit deeper. Time to reexamine your present relationship.

SERENE SAILOR

When New Zealander Naomi James sailed alone around the globe, landing in Dartmouth, England, Tristan Jones, three times a solo world-circler himself, suggested her name to the Circumnavigator's Club in New York but saw her ignored since she did not fill the club's requirement as a "man of good stature." Naomi, twenty-nine, who made her record-setting thirty-thousand-mile trip in 272 days on the "Express Crusader" (normally crewed by ten people), was completely unflapped by the snub. She is reported to have said, "It seems to be a lot of men stirring up trouble among themselves."

DIVORCE: A VOICE IN NEED

In the dark hours of a marital separation or divorce, when you may feel totally alone and unable to shake mental replays of past distresses, the sound of a warm human voice may be more reassuring than anything you could read on the printed page. Since neither friends nor professional therapists can offer sympathetic conversation on a twenty-four-hour basis, a woman psychotherapist, Tilla Vahanian, Ed.D., has taped seven talks on five audiocassettes to help with the problems of breaking up a marriage.

Available from the Psychology Today Tape Library, the Separation tapes provide supportive talks by Dr. Vahanian about feelings of isolation and failure, doubts and ambivalence, what can be changed by counseling, opportunities for a new life. Advice from a lawyer comes in conversation with attorney Norman Sheresky, who also tells when not to seek a lawyer. With Dr. Derek Spark, a family therapist, Dr. Vahanian discusses the children's involvement. On the last tape, made for the children only, Dr. Vahanian speaks to them directly about their own feelings about the breach.

WOMEN/MONEY

A choice of one of nine "mini-courses" dealing with money—both in the earning and the spending—will be offered at "Economic Planning for Every Woman," on September 16 at The New School for Social Research, 66 West Twelfth Street, New York 10011. Arranged by the Human Relations Center of the school along with the National Council of Negro Women: Women's Center, and four governmental agencies interested in women's affairs, the all-day conference provides groups of "resource people" as well as instruction in each course, hits such topics as taxes, insurance, investing, fund raising, credit, finance careers, and budgeting time as well as money. Register early.

FAIL-SAFE SUCCESS

Taking charge of your own life means making decisions, risking failures as well as successes. In work or personal choice-making, it pays to consider the possibility that not every choice can be a right one:

"If you're not willing to lose, don't make the bet. What this boils down to is the ability to consider what you will do if things don't turn out as planned: 'What will happen if . . . ?'

"If you think about the absolutely worst consequences of your decision, and plan a contingency program, you'll have faced the possibility of failure. Never count so much on success and luck that you don't have alternative plans in case things don't work out.

"This doesn't mean you shouldn't have faith in your decision-making ability or not expect things to go well. Certainly, you should be optimistic in that sense. But also be *realistic* in accepting the odds and the risk factor. Be *realistic* in knowing what can be done if the bottom does fall out.

"It's the manager who can handle the failures and switch gears in time to make amends, who is truly successful. By blinding yourself to the possibility of failure, you may be thinking positively, but you also hamper yourself unnecessarily. Very often people will refuse to see that things are going wrong, and wait too long before they take action to change their plans."—Lyn Taetzch and Eileen Benson in *Taking Charge on the Job* (Executive Enterprises, Inc.)

MORE ABOUT YOUR OWN BUSINESS

Why doesn't a bright woman like you start her own business? Eight hundred thousand American women are entrepreneurs, double the number of five years ago. As women escape job discrimination by setting up their own firms, they can increasingly find expert advice available from the U.S. Small Business Administration along with other groups well-versed in the problems of financing, record-keeping, taxes, personnel management, real estate, and advertising. One such is the cosmetics company that has helped thousands of women to set up their own Merle Norman Studios.

The Merle Norman Women in Business seminar has a session in Philadelphia, PA, on September 27, will travel to San Francisco (January 30, 1979), Seattle (February), Pittsburgh (March), Boston (April), White Plains and Huntington, NY (June). These evening meetings, organized by Rae Wisely, include participation by local bankers, lawyers, and accountants. Presumably, none of these enlightened advisers will take the tone of a grandfatherly type on duty at one of the S.B.A.'s offices in New York who, discussing a young divorcée's needlework business, wound up his recommendations with this regressive old saw: "Why doesn't a pretty girl like you just think about getting married?"—!!!

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Modern way to predict your baby's future

Prenatal testing now can reassure you

By Aubrey Milunsky, M.D.

EDITOR'S NOTE: *Dr. Aubrey Milunsky, assistant professor of pediatrics, Harvard Medical School, and director, genetics division, Eunice Kennedy Shriver Center, and a medical geneticist at the Massachusetts General Hospital, Boston, is the author of "Know Your Genes" (Houghton Mifflin).*

Anxiety about the outcome of a pregnancy is an emotion shared by women the world over; and these are not ungrounded fears, considering the frequency of serious birth defects, mental retardation, and genetic disorders. However, recent exciting advances in medical genetics now provide reassuring opportunities for prenatal studies through amniocentesis (sampling of amniotic fluid) in early pregnancy for women with significant risks of having a child with one of these defects; and blood tests can determine whether the parents are carriers of certain genetic disorders.

The most important new prenatal test available is for the detection of *spina bifida* (open spine defects) or anencephaly (grave brain defect) in the fetus. Both these conditions are more common among people of Irish descent and can now be detected early in pregnancy by testing the amniotic fluid for a certain protein called alpha-fetoprotein (AFP). This protein leaks through the fetal defect into the amniotic fluid where it is found at a higher than normal concentration. (One in ten spinal defects do *not* leak and therefore cannot be detected with this test.) My colleagues and I have already studied over nine thousand cases and have detected many defects in time to enable couples who wished to avoid the defect to terminate their pregnancies.

Couples who have had one or more affected children should now routinely be offered this test fourteen to sixteen weeks along in pregnancy. After the birth of one affected child, the risk is 3 to 5 percent for recurrence in a subsequent pregnancy; after the birth of two affected children, the risks rise to 8 to 12 percent. On occasion, one member of the couple had a spine defect surgically repaired in infancy. Risks for such a couple, even without having had an affected child, are 3 to 5 percent. Even a family history of an affected sibling or first cousin indicates for prenatal AFP studies.

While it is well known that women thirty-five years and over should have prenatal studies because of their increased risk of having children with chromosomal abnormalities, few seem to recognize that a similar association with advanced maternal age exists for *spina bifida* and anencephaly. Since one in every five hundred babies born in the U.S. has one of these defects, every

amniotic fluid obtained for any early genetic studies should *also* be examined for AFP.

The observation that AFP spills over from the amniotic fluid into the mother's blood has given rise to a new and important screening test for these defects. A maternal blood test for AFP (best done between sixteen and eighteen weeks) that shows a raised concentration may mean that the fetus has one of these defects. If the age of the fetus is correct, no twins are detected, and no other obvious explanation forthcoming, then an amniocentesis is recommended immediately for determination of AFP in the amniotic fluid. A high level almost invariably spells a serious problem with the fetus.

This new test is likely to become routine in obstetric practice and will be important because nine out of ten babies with these defects are delivered by women *without* a family history of these conditions.

These new screening and diagnostic techniques will increasingly serve to reassure couples that they will have healthy children. Only by being aware and alert and using these new techniques can we hope to avoid needless suffering.

Suspense in pregnancy

By Ann Boutelle

Each year in America thousands of women go through the amniocentesis experience: the transabdominal insertion of a needle into the uterus in the fourteenth to sixteenth week of pregnancy, the drawing off of a small amount of the fluid surrounding the fetus, and the culture of the fetal cells to find out if the baby will be normal. The procedure is mainly indicated when a pregnant woman is thirty-five and over (the incidence of such chromosome abnormalities as Down's Syndrome, called mongolism, rises then to 1 in 50; at age forty to 1 in 29; and at age forty-five to 1 in 10). Early knowledge of an abnormality then makes possible the option of abortion.

What are the feelings of a woman facing this test? What is this experience like?

I speak for myself here. I have twice been pregnant. Each pregnancy was chosen with the awareness that amniocentesis would be part of the process, because of the possibility of a chromosomal problem. Each time the verdict was merciful. And my son Jonathan and my daughter Laura now live and move and have their being *because amniocentesis is available to us.* Without it, I would never have dared pregnancy.

But, at the time of each conception, I didn't know what the result would be. And for half of each pregnancy—a full four and a half months—I still didn't know. The stresses surrounding me at the time and the emotional turmoil into which my life was thrown are, I am sure, not unique. I have talked with other women who have experienced amniocentesis, and everything that they have told me reinforces the normality of what I felt. We shouldn't be surprised that the experience is difficult—and yet nobody has ever told us that it is. Each of us feels alone, freakish, guilty, scared.

The newly pregnant woman soon feels

(Continued on page 308)



PREGNANCY SUSPENSE

(Continued from page 307)

herself caught in a biological trap. The amniocentesis-destined woman feels doubly caught. The changes in the body have begun. Small beginnings in comparison to what is to follow, but there they are. And she doesn't know how to react. The morning sickness, if it occurs, is as uncomfortable as in the case of the "normal" pregnant woman, but she has fewer guarantees that it is worth it.

My breasts were tender and swollen, but I was afraid that a baby wouldn't be nursing there. My body moved forward, preparing for the next eight months, while my mind struggled to accept and to deny what was so obviously happening. Part of me wanted to accept the baby, from the moment of conception on. My body was providing the house; my spirit wanted to provide the love —in the very face of the realization that, should the fetus prove abnormal, I would most likely choose to abort.

Very practical questions quickly present themselves. Whom should I tell? Close friends, obviously. But what about existing children? Is it needless stress for them? What about parents and in-laws? Will they be horrified, unable to understand why I am contemplating the test? Or supportive? Neighbors? Colleagues? Few of us are brave enough to broadcast our situation.

I didn't know what to do. It was February, and my boss was making decisions about the courses I would be teaching in September. Should I have told him that there was a possibility that I would be having a baby? And a possibility that I wouldn't be having a baby? Should I have said nothing at all?

There's no easy answer to such questions, but it helps—it helps very much—if there's someone to talk to. Someone to suggest possible ways of wriggling through the public decisions that have to be made in the next few months. It is a rare obstetrician who can help here. The weeks move slowly.

I wished and wished, in a helpless and frustrated way, that the test could be performed at an earlier date. I was angry that I had to endure the waiting, while other women cheerfully announced their pregnancies. And I was scared about the test: scared that it would hurt, scared that it might damage the fetus, scared that it might cause a miscarriage. I wanted it over and done with. I felt slightly sick every time I thought about it.

Several weeks before the test, the fetus began to move. I tried to tell myself that I was imagining things—that even if I wasn't imagining things, it didn't make any difference. But the first kick of life was there. And it was something that brought not reassurance nor delight but fear and grief.

The waiting is hard, and frequently women have to wait longer than they at first realized. Often, obstetricians want to delay a few extra weeks, to allow the uterus to rise higher above the pelvic brim; but the extra weeks of waiting are even harder to bear. For the woman's sake, the earlier the procedure can be done, the better.

In addition, the interests of the laboratory that will culture the sample are weighted towards an early tap. The successful culture of the cells is more likely in early pregnancy. Also, if a second tap and culture are required (this happens in 6 to 10 percent of cases), this would still leave time for a possible abortion.

The tap itself, the most dramatic part of the experience, is often easier than anticipated. First of all, a B-scan (pulsed ultrasound) should be performed to locate the placenta (the doctor wants to avoid piercing it if possible) and to rule out multiple pregnancy. It is painless and pleasurable.

I lay in the dark room, feeling strangely at peace. The attendant squeezed some cold jelly on to my stomach. It ran down the sides a little. Then, very calmly, he began to move the arm of a little machine over me. As he did, he watched a little screen. Lines made a picture, a picture I couldn't understand, but he was careful to get the whole picture there. When he was satisfied, he pressed a button. He was taking a photograph, he explained. A Polaroid photograph. He gave me an extra copy to take home. He showed me where the placenta was. And he showed me the baby. It was the first picture of my baby.

With the information provided by the B-scan, the doctor can go ahead more confidently with the tap itself. The procedure is usually done on an outpatient basis, in the doctor's office with a nurse in attendance or in the outpatient department of a hospital. The risks involved in the procedure itself *are* there, but they are very small—virtually no risk to the mother, and about a 1 in 300-400 risk to the fetus. As doctors gain greater experience and as techniques develop, the risk should be reduced further.

They began to prepare the area, swabbing me with some cold brownish liquid. The doctor gave me a local injection, just under the skin, near the spot. And they swabbed it some more.

When the doctor was ready, I didn't dare to look. I tried to keep very still, and I willed the fetus not to move, and I stared at the ceiling. The nurse came and held my hand. I felt some pain, some pinching pain, like at the dentist's. And some pressure. And then a strange feeling as the fluid came out. It looked beautiful—a pale pale clear yellow, almost white, like white wine. They sealed it into little tubes, and put an adhesive bandage on me, and said it was over.

Some women have a less pleasant experience. Failure to get amniotic fluid on the first attempt is not rare: a repeat is required in about 11 percent of cases.

The first time, I didn't know what was happening, but it went on and on—jabs of pain—as if the local hadn't done anything at all. Finally, the doctor said we'd have to wait and try again on the following week. I cried—I'd been so brave up until then—but I'd thought it was all going to be over on that day. I didn't want to wait longer.

The next time it was easy. Not even a local, and hardly any pain. One swift movement as the needle went in, then the holding of the breath as they drew off the fluid. And then my doctor said, "Hallelujah!"

Most doctors advise taking it easy for about twenty-four hours after the tap: not driving a car, not running upstairs.

I didn't want to be active. I wanted to lie back and hold on to my belly. I wanted to be cushioned. It was as if part of me, deep inside, wanted to heal, and I could help it heal if I didn't move too much. I was feeling vulnerable and "wounded."

At this stage, part of us expects it to be over, even though we know that results are not immediate. The tap is the high dramat-

(Continued on page 312)

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PREGNANCY SUSPENSE

(continued from page 308)

ic moment. We have geared ourselves to it. We have survived it. Now what?

In many ways, the weeks that follow are the hardest part of all. Each day of waiting adds to the burden. And the days accumulate. Aubrey Milunsky, M.D., a leading U.S. researcher on prenatal diagnosis [whose comments on prenatal testing accompany this article on page 306], reports the average time for a diagnosis to be seventeen days. Often, it is over three weeks and it can be much longer.

I hadn't known it was going to be so long. Someone had said something about ten days, and I was shocked that it was going to be longer. I jumped every time the telephone rang. It ended up being about four and a half weeks, and everyone was worried that the culture was taking so long. I didn't want to think about what we would do if we couldn't get results—we'd been counting on a diagnosis.

It was harder and harder for me to pretend that I wasn't pregnant. I bulged more with each passing day. I wore all sorts of funny loose clothes, and I hoped fervently and nonsensically that no one noticed.

During this period of waiting, the feelings of frustration, helplessness, anger, and guilt reach a peak. Other women are envied with a pure and vindictive jealousy. There is little comfort anywhere.

But when the news finally arrives, it is usually good. Over 95 percent of prenatal studies end with a favorable diagnosis—and the extra bonus of knowledge of the child's sex if the parents wish to know.

I almost couldn't believe it. I was afraid to believe it after all the weeks of waiting. Afraid to let myself go, start feeling again.

I drank Champagne with my husband and son, and we talked of names for the daughter-to-be, but it felt dreamlike—as if I would suddenly wake up and be back in the darkness again.

If the news is bad—and this, of course, is the nightmare with which amniocentesis women live during the long weeks of waiting—then the decision to terminate the pregnancy or to continue it must be faced. Few doctors will pressure women in advance to decide how they will act, but the obvious rationale for the procedure is that we can choose a normal pregnancy by deciding to terminate an abnormal one.

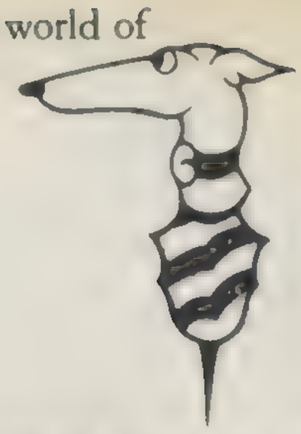
I can't say that I know what I would have done. I'd been assuming all the way along that I would have to decide on abortion—and I probably would have done so—but I don't know for sure. I was afraid to contemplate what it would be like. I anticipated agony, a teeth-clenching have-done-with-it-all. Also, if I'd had one amniocentesis with bad results, would I have chanced another pregnancy? A rehashing of the whole scenario? The answer to that one is probably "Yes." I would have felt doubly at risk and doubly guilty the second time. But I would have been fighting, in the only way I knew, for my right to bear normal children.

And so we fight with the weapons available: modern medicine and legalized abortion; our guilt, our time, our courage.

We fight with the support and love of those close to us.

And we fight—not as lonely champions—but with the knowledge that other women have fought before us, other women accompany us, and other women will follow. ▽

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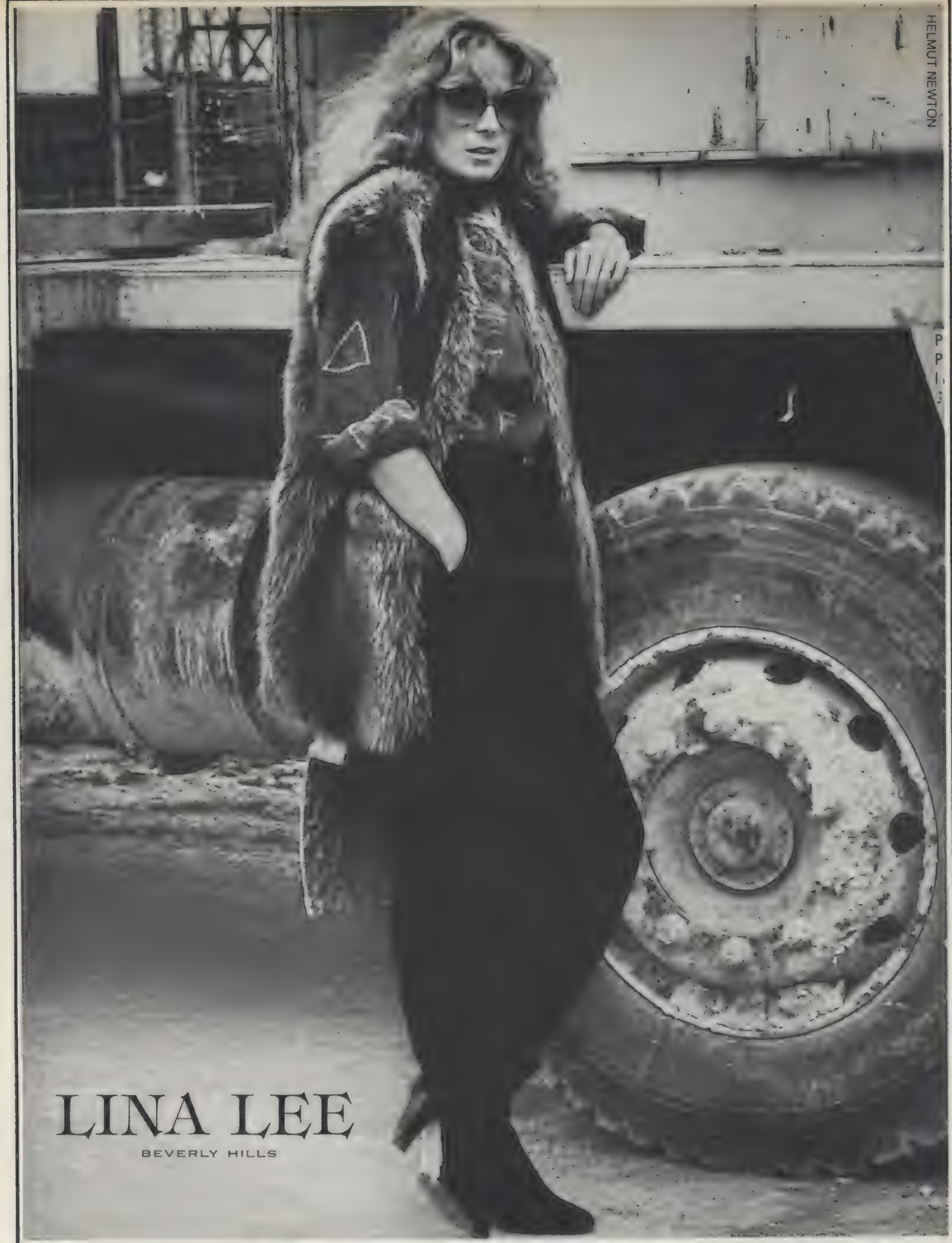
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Living glamorously can be an education

"Gentlemen Prefer Blondes" author, who knew Hollywood at its glossiest, tells what she learned

By Anita Loos

When I was writing my book *Kiss Hollywood Good-by* (my latest, *The Talmadge Girls,* Viking Press, will be published next month), it began to dawn on me that the things I learned during thirty years of working on those old movie scripts prepared me better than any formal education for the wide world I was to enter on leaving Hollywood.

At MGM during the 'thirties, we harbored the most distinguished tragedienne since Eleonora Duse. Yet I came to learn that America's major interest in Greta Garbo was that she wore size-eleven shoes and wanted to be alone: and Clark Gable's earthshaking charisma seemed to be of less import than the unusual size of his ears.

On leaving the studios, I came to be a friend of the fabulous interior decorator Elsie de Wolfe. It was she who established interior decorating as a recognized profession and brought about an international revolution in taste. Yet the fact that really captivated Elsie's public was that she could stand on her head. Elsie's influence may still linger on. Today isn't the whole world standing on its head?

You might feel that, at my age, I should look on life with more gravity. After all, I've been privileged to listen, first hand, to some of the most profound thinkers of my day: Aldous and Julian Huxley, H. G. Wells, Bertrand Russell, Arnold Bennett, and H. L. Mencken, who were all beset by gloom over the condition the world had gotten into. Then why can't I view it with anything but amusement?

In my own career, I've found, just like Elsie, that nothing I've accomplished nor any of the important people I've met has impressed anyone as much as the fact that I like to get up early in the morning. It has nothing to do with viewing the sunrise, breathing the fresh morning air, or listening to the birds chirp as they greet the dawn.

For some reason that must relate either to the genes or enzymes the human race seems to be divided into night people and day people. Although I was born and raised in show business, I always got to bed as early as possible and woke up automatically at 4:00 A.M. without an alarm clock. I just happen to be a day person.

And now, as my days accumulate, they have disclosed another unusual fact. I'm getting on in age. One TV moderator asked me for a hint on how to grow old gracefully. Now what a typical TV cliché that is; when the one thing on which I am an authority is how to grow old disgracefully. I've even gone through the embarrassment of having the paperback edition of my book barred from the shelves of supermarkets in Texas . . . yet! Not on account of its text, but because the cover depicts an enticing nude who provided Texas housewives with unfair competition.

On my last birthday, some columnist printed that I'm eighty-three, but I'm sure that's a lie. I'm much older. I refuse to inform myself how much, having decided that if I knew I'd begin to feel as ancient as I really am. So I wake up every morning with a childlike fascination over all things great and small.

In the first place, I can never take for granted the euphoria produced by a cup of coffee. I'm grateful every day that coffee isn't banned as a drug, that I don't have to buy it from a pusher, that its cost is minimal, and that there's no need to increase the intake. I can count on coffee's stimulation 365 mornings every year. And, thanks to the magic in a cup of coffee, I'm able to plunge into a whole day's cheerful thinking.

The first thing I contemplate is my Bible. Another good habit for which I can take no credit. For nearly forty-five years, my life style has been dictated by an infallible mentor, critic, and spiritual guide.

I first met Gladys Tipton Turner DeKalb in Hollywood when we were both quite young and she came to work for me as an upstairs maid. Gladys started by inspecting my bedroom, after which she reported that she couldn't find any Bible. The reason was that my Bible was lost somewhere among the reference books. Gladys dug it out, dusted it off, then announced that she wouldn't work in any house where the lady didn't read a chapter of the Bible every morning. Well, like every other member of the film colony, I always began my day with Louella Parsons' gossip column. But, then as now, maid service was scarce, so I accepted Gladys' ultimatum as a chore. But I very soon realized there was as much lively action in the Gospel as in Louella's column. And thanks to Gladys, my first thought on waking up is still to find out what's going on in the Bible that morning.

The most deadening of all experience is boredom. But today, one breathtaking event after another gallops by so quickly that nobody ever has to be bored. Just to read a newspaper or hear a voice of doom on TV or radio is an experience that rivals Dante at his best.

In these troubled times, I take great comfort in the simple basic human equation, which is so ingrained in our very genes that it will always motivate behavior. No matter how hopeless things appear, the human equation will provide a clue for our survival. And life can be as sweet as pie, if you don't allow it to upset your stomach! ▽

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The freedom machines: food processors

Best ways to use these space-age helpers, terrific recipes that let the machines do the hard work—and let you have all the fun

By Arthur Gold and Robert Fizdale

As modern in design as the spaceship, the food processor has made many a trusty old kitchen standby obsolete. In most cases, it has taken the place of the mortar and pestle, the nut grinder, the cheese grater, the food mill, the ice crusher—and sometimes the blender and even the knife itself.

Now, we can have onions without tears; handfuls of chopped parsley; crisply grated carrots; piquant, satin-smooth salmon-yogurt mousse; crunchy, caramel-almond praline powder—all in a matter of seconds.

The food processor is, of course, *the* great time-saver. But everything happens so quickly that texture can become a problem. Unless you are a genius at the controls, with superhuman mastery of the off-and-on technique, you'll have difficulty in getting as good a hamburger as your butcher can provide with his old-fashioned meat grinder. But you can easily make perfect pâté-like meatballs, fragrant flavor-rich fruit ices; super soups; smooth, smooth vegetable purées; and fine pastry with lightning speed. Your processor will cut potatoes, or even better, zucchini, for French frying. It will slice, it will shred, it will coarse julienne and it will fine julienne. But, for some mysterious reason, it balks at chopping chives and refuses to whip cream.

Use your processor with discretion. You can waste more time washing it than it would take to chop by hand a bit of parsley or four mushrooms—if that's all you need. But it's dazzingly quick for large quantities. And use your judgment, too. If using the processor for more than one step in a recipe, begin with the one that will not require washing the bowl before going on to the next step.

If the Cuisinart is the Rolls-Royce of processors, the Bosch Magic Mixer Deluxe is the Daimler, and the Braun Kitchen Machine is the Mercedes. And there are lighter, less expensive processors that do a good job, too.

For a more complete assessment of the various brands, their advantages and disadvantages, you cannot do better than refer to Colette Rossant and Jill Harris Herman, those two authorities whose book *A Mostly French Food Processor Cookbook* (New American Library) is a treasure trove of recipes for the processor, the blender, and the kitchen mixer.

TIPS:

- When buying a processor, be sure to ask for a demonstration of its techniques: it will save hours of time later. Read the instruction booklet from cover to cover before you begin: it is your driver's manual.
- When chopping onions, use the quick on-and-off method to prevent them from giving too much water.
- Never overprocess. Every second counts. Stop after a few seconds to check. And, above all, always turn the machine off and wait till it has stopped *completely* before doing any checking. Then, if necessary, use a spatula to push ingredients down if they are clinging to the sides.

Here are some of our favorite recipes that take full advantage of this wonder machine's speedy magic.

George Balanchine, as creative in the kitchen as he is with the ballet, invented for us:

(Continued on page 330)

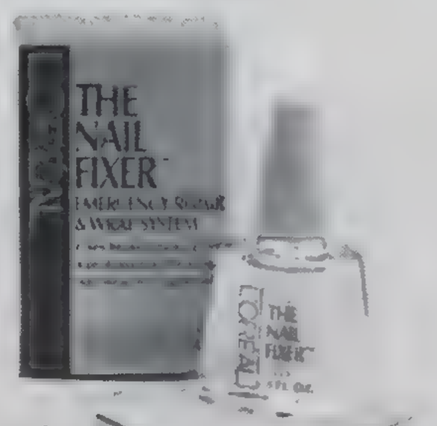
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FOOD PROCESSORS

(Continued from page 324)

THE FRESH STRAWBERRY DAIQUIRI

six drinks

Pint of ripe fresh strawberries
2 tablespoons sugar
1 cup white rum
Juice of 2 lemons
4-6 ice cubes

Place ingredients in processor using knife blade and whir till smooth and all ice is dissolved. Serve immediately. When fresh berries are not available, use a pound container of frozen whole berries in syrup, 3 lemons, no ice, a bit of sugar to taste.

LIMA BEAN-SESAME PASTE SPREAD

about three cups, approximately twenty-four canapés

2 10-ounce packages frozen lima beans
½ cup Tahini (ground sesame seeds, available in specialty food shops or in the gourmet section of supermarkets or fine grocers)
2-3 cloves garlic, peeled
2 tablespoons olive oil
Dash or 2 Tabasco sauce
1 teaspoon salt
Juice of 2-3 lemons

Garnish:
1 teaspoon paprika
4-5 black Greek olives, pitted and halved

Place all ingredients, except those for garnish, in processor with knife blade. Blend till smooth. Taste and correct seasoning, adding more salt, pepper, or lemon juice.

Transfer to serving bowl, sprinkle with paprika, arrange olive halves in decorative pattern. Cover loosely with plastic wrap and chill until serving time. Serve with drinks, on small rounds of dark bread or on small pieces of pita bread (Near Eastern flat bread).

CHICKEN-WALNUT COCKTAIL BALLS

twenty-four servings as a cocktail tidbit

1 cup walnut meats
⅓ cup sesame seeds
1 large chicken breast, about ¾ pound, skinned, boned, and trimmed of sinews and fat
1½-inch piece fresh ginger-root, peeled
2 large scallions
1 egg white
Salt and pepper to taste
Vegetable oil for deep frying (about 1 quart)

Place walnuts and sesame seeds in processor with knife blade. Process till quite finely chopped. Pour onto a flat plate and reserve for "breading." Without cleaning work bowl, add chicken breast (cut into 5 or 6 pieces), ginger, scallions, egg white, salt and pepper. Process till smooth, stopping machine from time to time and pushing down any mixture clinging to sides with a rubber spatula if necessary. Should only require a minute or so of processing time. Roll mixture into balls the size of small walnuts. Roll them in chopped-nut mixture to coat on all sides.

Heat oil in wide heavy skillet, about 2 inches deep. Fry balls without crowding till browned, about 4-5 minutes. Drain on paper towels and serve hot, each one pierced with a toothpick.

STEAMED FISH BALLS

six servings (about eighteen small balls)

5 slices white bread (such as Pepperidge Farm), trimmed of crust
½ cup milk or cream
1¼ pounds swordfish, carefully trimmed of skin and bones
½ pound fillets of flounder
1 cup fresh dill sprigs, loosely packed
2 large shallots, peeled
3-4 inch ribbon of anchovy paste (or 1-2 anchovies)
Salt and freshly ground pepper to taste

Best to process these ingredients in 2 batches, using half of each ingredient for each batch. Put 3 slices of bread in processor with knife blade and make very fine crumbs. Reserve. Soak remaining slices of bread in milk till very soft. Place softened bread, milk, and all other ingredients in work bowl of processor (no need to clean bowl after making bread crumbs) and process till smooth.

Form into about 18 small fish balls. Roll each lightly in bread crumbs. Refrigerate 30 minutes to firm.

Steam fish balls over simmering water for 10 minutes (or, if you prefer, sauté over low heat in clarified butter). Serve with Fresh Tomato Sauce (recipe, page 333).

VEAL-CHICKEN-WALNUT CUTLETS

four servings (eight cutlets)

4 slices white bread
½ cup cream
½ pound chicken breasts, skinned, boned, trimmed of sinews and fat
½ pound veal (from the leg), cut into 1-inch pieces
2 tablespoons walnut meats
2 shallots, peeled
Salt and freshly ground pepper
6 tablespoons clarified butter for sautéing

Trim bread of crusts. Process 2 slices, using knife blade to make very fine crumbs. Reserve for breading cutlets. Cut remaining slices of bread into quarters, stuff down into a cup and pour cream over them. Let soak till cream is absorbed.

Without bothering to clean work bowl, add all ingredients and process till well mixed and smooth. Turn off motor after 30 seconds and, using rubber spatula, scrape down any mixture clinging to sides. Repeat process 2 or 3 times if necessary.

Divide mixture into 8 equal parts. Using 2 wet spoons, shape into cutlets. Dip each cutlet lightly in bread crumbs to coat. Refrigerate 30 minutes or 1 hour.

Heat clarified butter in heavy skillet large enough to hold cutlets in single layer without crowding. Sauté over low heat for 15-20 minutes and serve hot with Fresh Tomato Sauce (recipe, page 333).

(Continued on page 333)



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FOOD PROCESSORS

(Continued from page 330)

COLD APPLE-ONION SOUP

four servings

1 small onion, peeled and quartered
1 medium-sized tart apple, peeled and quartered
4 cups chicken broth
Celery salt and freshly ground white pepper to taste
4 tablespoons sour cream
1 tart apple for garnish

Purée onions and apple, turning processor quickly on and off till finely chopped. Put into saucepan with chicken broth and seasonings and simmer 10-15 minutes or till onion and apple are tender. Return to processor, add sour cream, and blend till well combined. Chill in refrigerator for several hours. Garnish with thin slices of unpeeled apple arranged like spokes of a wheel on top of cold soup in serving bowl.

INSTANT VICHYSSOISE

six to eight servings

4-5 scallions, white part only, coarsely chopped
2 medium-sized potatoes, boiled, peeled and quartered
3 cups light cream or Half and Half (or 1 cup buttermilk and 2 cups cream)
2 cups beef or chicken broth
Salt and freshly ground white pepper
2-3 tablespoons chopped fresh dill or chives

Put scallions in food processor with knife blade and blend till finely chopped. With motor running, add potatoes, then all ingredients except dill. Process till smooth. Chill in refrigerator for several hours. When ready to serve, taste and correct seasoning and sprinkle with chopped dill or chives.

SALMON-YOGURT MOUSSE

six to eight servings

1 cup loosely packed fresh dill sprigs
1 cup mayonnaise (½ cup for garnish)
2 cups plain low-fat yogurt (two 8-ounce containers, 1 for garnish)
1 cucumber, peeled and sliced (for garnish)
1 envelope unflavored gelatin
3 teaspoons lemon juice
2 small slices onion
½ teaspoon paprika
1 pound canned salmon with its juice
Twist or 2 freshly ground pepper
Dash or 2 Tabasco sauce
3 anchovies, drained

Chop dill finely in processor with knife blade. Remove ⅔ dill to small bowl and mix well with ½ cup mayonnaise and 1 cup yogurt. Chill to serve as garnish, along with cucumber slices, when mousse is ready.

Add gelatin, lemon juice, onion slices, and ½ cup boiling water to chopped dill remaining in processor. Cover and process immediately for 1 minute to dissolve gelatin. Stop machine, scrape sides with spatula to push any gelatin clinging to sides down into mixture. Add remaining ½ cup mayonnaise, remaining 1 cup yogurt, and all remaining ingredients to processor; run for 30 to 60 seconds till mixture is smooth.

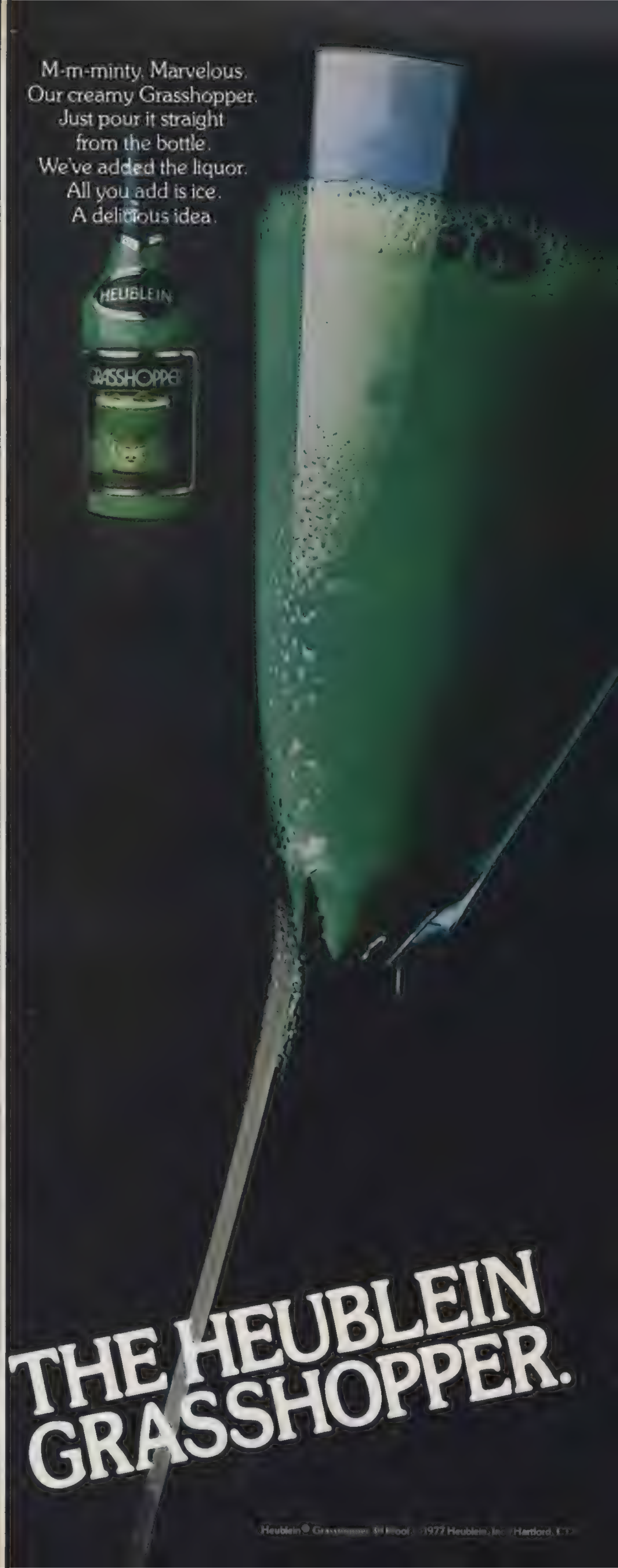
Rinse 4-cup mold in cold water (do not dry). Pour in mixture, refrigerate till firm—2 hours or overnight. Serve garnished with cucumber slices, pass yogurt-mayonnaise sauce separately.

FRESH TOMATO SAUCE

six servings

4-5 large fresh basil leaves (or ½ teaspoon dried)
10 large very ripe tomatoes
3 tablespoons cream, butter, or olive oil
Salt and freshly ground pepper to taste

(Continued on page 334)



FOOD PROCESSORS

(Continued from page 333)

Process basil with knife blade till finely chopped. Lower tomatoes into pot of boiling water for 30 seconds. Remove from water with skimmer, peel off and discard skins. Cut in half, add to processor. Process, turning on and off, for 15-20 seconds. Pour tomato-basil mixture into heavy-bottomed saucepan and cook over high heat, stirring from time to time. Cook, uncovered, always over high heat, till mixture thickens. Remove from heat, stir in cream, butter, or oil, season to taste with salt and pepper.

ICED SORREL SOUP

eight to ten servings

There is no better summer soup than this if made with fresh sorrel from your garden. However, an acceptable version can be made by substituting a 13-ounce jar of Le Semeur brand Belgian sorrel, available at such specialty shops as Fraser-Morris in New York.

2 large onions, peeled and thinly sliced by processor slicing disk
1½ sticks butter
2 medium-sized potatoes, peeled and thinly sliced by processor slicing disk
8 cups fresh sorrel, washed and dried (or a 13-ounce jar Le Semeur brand sorrel)
½ cup loosely packed fresh mint leaves
4 cups chicken broth
Salt and pepper to taste
½ pint (or more to taste) light or heavy cream

In a large pot over low heat, cook onions in butter 5 minutes, stirring. Add potatoes and cook 10-15 minutes longer, stirring occasionally. Stir in sorrel and mint leaves and cook, stirring continuously, just till all leaves are wilted. Add broth and cook till potatoes and onions are soft. Season to taste with salt and pepper. Remove from heat and cool a bit. Purée in processor in several batches. Put into serving bowl and chill. When cold, add as much or as little cream as you want. Or, you may even prefer this soup without cream. When cold, taste, correct seasoning, and serve. Also superb served hot.

CHICKEN CUTLETS

two servings (four cutlets)

3 slices white bread (such as Pepperidge Farm), trimmed of crusts
¼ cup heavy cream
½ pound chicken breasts, skinned, boned, trimmed of sinews and fat
4 thin slices prosciutto
1 tablespoon brandy
Salt and pepper to taste
3 tablespoons clarified butter for sautéing

Place 2 of the bread slices in processor with knife blade and make very fine crumbs. Pour out onto flat platter and reserve. Soak remaining bread in cream. Cut chicken into 4 or 5 pieces. Without cleaning processor of excess crumbs, place all ingredients in work bowl (except butter for sautéing), process till you have smooth mixture. Stop processor after 20 seconds and, if necessary, use a spatula to push down any mixture clinging to sides. You may have to repeat process once or twice.

Shape mixture into 4 cutlets and coat with bread crumbs. (May be refrigerated 20-40 minutes.) Sauté over low heat in clarified butter 10-15 minutes. Serve with Shredded Zucchini (recipe, page 336).

VEAL AND SAUSAGE CUTLETS CATALAN

four to six servings

4 slices white bread (such as Pepperidge Farm), trimmed of crusts
1 chorizo sausage (3-4 inch) or an Italian sweet or hot sausage
1 large onion, peeled
3 tablespoons tomato sauce
½ pound veal from the leg, cut into chunks for stewing
8 whole roasted chestnuts (such as the French Minerve brand, available in specialty shops)
3-4 fresh basil leaves (or ½ teaspoon dried)
Salt and pepper
Clarified butter and olive oil for sautéing

Process 3 slices of bread with knife blade to make fine crumbs. Pour onto flat platter and reserve for breading.

Peel sausage of casing, cut up coarsely and cook in small heavy skillet with 2 tablespoons water for 8-10 minutes to reduce its fat. Remove sausage pieces with slotted spoon to paper towel.

Process onions with knife blade, turning processor on and off, till well chopped. Add all ingredients (except crumbs for breading

(Continued on page 336)



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FOOD PROCESSORS

(Continued from page 334)

and butter and oil for sautéing), and process till well mixed. Shape into cutlets and roll in bread crumbs. Heat equal amounts of butter and oil in heavy pan large enough to hold all cutlets without crowding in a single layer and sauté over low heat for 15-20 minutes. Serve hot with simple grilled or baked tomatoes.

SHREDDED ZUCCHINI

two servings

2 medium-sized zucchini, carefully washed but not peeled
2 scallions, trimmed of ends and green stems
Salt and pepper to taste
1 tablespoon butter

Cut zucchini to fit feeder tube of processor. Using pusher, press through shredding disk along with scallions. Season with salt and pepper. Sauté in butter over fairly high heat for 3-5 minutes.

INSTANT PINEAPPLE ICE

three to four servings

1 very ripe pineapple (make this ice only if you find a really ripe pineapple—fragrant, fronds pull out easily)
2 tablespoons kirsch or rum
Optional: 1-2 tablespoons powdered sugar, 2-4 tablespoons heavy cream

The night before making ice, prepare pineapple: with heavy knife, cut pineapple into quarters lengthwise. Cut off and discard hard center cores. Working over platter to catch juice, use curved, serrated grapefruit knife to separate pineapple from outer rind. With sharp knife cut inch-wide wedges against rind. Place pineapple wedges and any collected juice and kirsch in freezer container, or wrap in foil. Freeze overnight.

Remove pineapple from freezer 10-15 minutes before making ice. Separate frozen wedges with knife dipped into hot water. Place them, still frozen, in food processor with knife blade. Process till smooth and frothy. After 10 seconds, stop and scrape sides of bowl down with spatula. Process again. Taste. Add powdered sugar or cream or both if you like, although this sherbet is exquisite absolutely plain. Serve at once or store in freezer tray.

INSTANT STRAWBERRY SHERBET (Frozen Berry Method)

four to six servings

16-ounce package frozen whole strawberries packed without sugar or syrup (if you can find only frozen berries packed in sugar or syrup, omit optional sugar)
1-2 tablespoons kirsch, or more to taste
Optional: sugar, 4-6 tablespoons cream

Keep berries in freezer till 10 or 15 minutes before preparing sherbet. With large heavy knife or cleaver dipped in hot water, cut frozen berries into large chunks.

Place in processor (with knife blade), add kirsch and purée just till smooth, holding onto processor at first as it may wriggle under the pressure. Stop machine every 10 seconds and scrape down sides with a rubber spatula.

Taste, add more kirsch, sugar, and cream if you like. Process 5 seconds longer. Serve as soon as possible, as sherbets made this way taste best when eaten immediately.

INSTANT CHOCOLATE FIG "TRUFFLES"

about twenty-four candies

1 cup walnut meats
12-ounce package of Sonoma brand dried mission figs (available at health-food shops); this brand produces much moister figs than most others; very dry figs will not work for this recipe
3 ounces unsweetened chocolate
5 tablespoons rum

Process walnuts with knife blade till quite finely chopped. Turn out onto flat dish. Reserve.

Do not clean processor (if a few chopped walnuts get into the candy mixture, all the better). Cut off fig stems, then add figs and all remaining ingredients to work bowl, and process about 30 to 60 seconds till a ball is formed.

Roll mixture into approximately 24 balls, each about 1 inch in diameter. Coat each in chopped walnuts. Store in 1 layer on serving dish in refrigerator. Serve with coffee after dinner. A more healthful confection than the all-chocolate French truffle. ▽

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Beauty Now

Fragrance...what's news

What to know about aerosols and the new "natural" sprays

Within the next few months, industry will be phasing out almost all aerosols that contain chlorofluorocarbon propellants. Why? Studies indicate that use of these compounds may result in destruction of stratospheric ozone, so that more ultraviolet radiation reaches the earth's surface—and your skin! The new hydrocarbon propellants weigh less. So, as the people at Armour-Dial point out, the new cans will be lighter.... You'll be seeing a lot more air-pump sprays around, too. Both Karl Lagerfeld's Chloé and Elizabeth Arden's Cabriole come in this form.

Way to spot the new "naturals": there is a thin plastic hose inside the bottle, as below.

● Practically everything comes in a spray form now. And no wonder: they're so fast and easy to use. A few we like: for smoothing legs, Scholl's foam-on Leg Hair Remover . . . Alpha Keri's body oil spray —instant body polisher . . . Evian's purse-size bottled-water spray. What a wonderful thing to own—it "sets" foundation, adds glow! And if you like your cologne in a spritz form, Dana's Ambush Spray Body Cologne Refresher.



Another version of the air-pump spray is the rubber-bulb atomizer. You can find one anywhere— from "cheapies" at Woolworth's to beautiful ones from Tiffany.

You're going to find a lot of old favorites in new natural sprays— among them, Yendi Eau de Toilette. As with all sprays, spritzing makes it easier for fragrance to permeate *everywhere* (even hidden places like between bedsheets, inside bureau drawers). . . . Another we like: Aromatics Elixir from Clinique—just one squirt lasts twenty-four hours, they say.

VOGUE, September, 1978

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The Bold Look of Kohler

You can run yourself right into a better job or a happier life

Jogging not only ups your health and stamina, it trains your mind for success

By Valerie Andrews

EDITOR'S NOTE: *The following guide to success through jogging will appear, in a slightly longer version, as a chapter in "The Psychic Power of Running," a book to be brought out later this month by Rawson, Wade Publishers, Inc.*

Man is, by design, a distance runner. Because our ancestors could outrun any other land animal over long stretches they were able to outstrip their closest competitors in the Pliocene forest. Now, three million years later, our heritage as distance runners remains key to our survival in the marketplace, for a regular program of jogging activates the physical and psychological characteristics required for success.

Because runners stress the heart and lungs at a constant rate, slowly building the body's capacity for oxygen utilization, they achieve greater physical endurance and more prolonged mental acuity. Not only do they have the stamina to work hard and put in longer hours, they are also more imaginative than their sedentary counterparts and are rapidly becoming a professional élite. According to a recent demographic study of the nation's top marathoners, over 80 percent earn more than $25,000 a year, have advanced degrees, and hold high-level positions in business, education, the sciences, and law.

You don't have to run a marathon, however, to develop the staying power and determination required for success. When the Tyler Corporation in Dallas initiated an eight-mile relay race to promote fitness among business leaders, they discovered that as executives trained, they developed the stick-to-it-iveness that company track records are made of. Tyler vice-president Fred Meyer believes that running builds perseverance and problem-solving abilities and also instills the long-term goal orientation necessary for planning a successful career. Chief operating officers of McGraw-Hill, Memorex, and TWA—all participants in the Tyler Cup race—now indicate they're more likely to hire runners over other candidates who are qualified but not as fit.

Results were improved morale, better attendance, and more work done per man-hour when Bonne Bell—makers of skin-care products for women—installed a track and exercise room in its Ohio headquarters. Its president, Jess Bell, turned out seasoned joggers in three months by offering employees a generous incentive of $1 for every mile they ran on company time. Moreover, Bell's way of doing business is indicative of the trend away from the two-martini executive lunch. The sales staff shows up in warm-up suits and clients bring their running shoes and stay for a dietetic lunch in the company cafeteria.

The new generation of job seekers is now picking up on running as an effective indicator of self-starting abilities. One young woman listed her college running on her résumé along with her academic credentials and got snapped up by a New York publisher impressed by the fact that she had organized the first woman's running team at her prestigious college. When a group of Dartmouth and Williams graduates staged "Jogging for Jobs"—a thirty-six-hour marathon of résumé-dropping to New York advertising agencies—they received network news coverage and lucrative job offers for displaying those qualities that Madison Avenue holds most dear: imagination and hustle.

How does running foster the mind-set for achievement and build a model for success? As we run, we establish an "engram" in the circuits of the brain—a "picture of success" that serves as the motivating force behind all our creative efforts. The old saw, "Nothing succeeds like success," is really biologically based, for as we run and achieve the first goal man was meant to achieve, we activate the neuronal pattern for success that influences our performance of other more complicated tasks.

Our ability to activate this success "memory" is what makes the difference between proceeding with an air of self-confidence, thereby doing something well, and tackling a project with unnecessary trepidation, invoking automatic self-defeat.

"You feel so good for just having done it," explains Atlanta architect John Portman, who put runners' paths around his award-winning Peachtree Center. "Running gives you the self-confidence to attack any problem—creative or financial—and sets you up for the rest of the day." Actress-author Shirley MacLaine jogs five miles on a treadmill every morning, whether she's onstage at Caesar's Palace in Las Vegas, filming in Hollywood, or secluded in her New York apartment at work on a forthcoming book. "It's a way of life," says Shirley, whose running is a ritual that invokes the discipline required for her multifaceted career.

According to Metropolitan opera star Robert Merrill, just two miles every morning is enough to put the picture of success into the forefront of your thinking—and to translate positive thinking into positive *action*. "Success is always easier for those who are accustomed to conquering," the baritone insists. Merrill attacks the hills near his Westchester home, assaults airport runways, or jogs around his hotel suite.

Building a model for success

How can you make your running serve as a model for success that spills over into the

(Continued on page 350)

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The Many Moods of Royal Family.



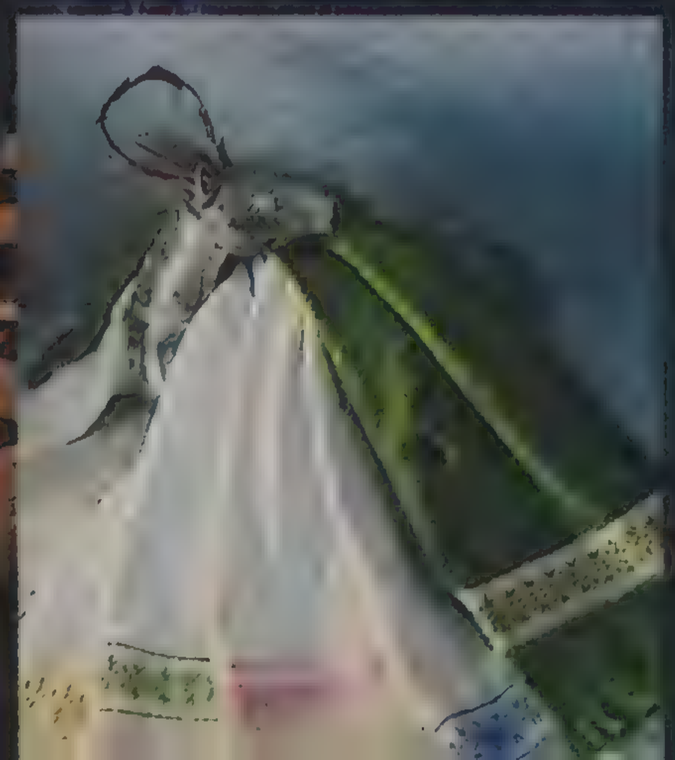












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RUN FOR SUCCESS

(Continued from page 344)

rest of your life? First, make a *commitment* to run for a certain period of time every day, regardless of how fast you run or how proficient you look. The only way to become successful at anything is to plunge in without worrying about your standards of perfection. Emerson once wrote, "You will have the power if you simply do the thing." First, you build endurance; speed and a more refined technique will follow. Set aside a half hour every morning and keep jogging for as much of that time as possible. If you have to drop back to a walk at the beginning, fine. But keep moving for as much of the thirty minutes as you can.

Start slow and never push. If you've never jogged before, don't expect to go out and run for an hour at a time, at a seven-minute pace per mile, even if you are an ex-Marine. And don't start off at your fastest pace—you'll not only have to stop and walk sooner, but you may have to humbly hail a taxi to your door. Don't be afraid to adjust your goals downward in the beginning if you take on too much too soon. Remember, the way to use your running as a model for success is to first allow yourself to be successful at it. So forget about Kenneth Cooper's dictum that to be in perfect health you have to run two miles in fourteen minutes.

Run well within yourself. Your target should be between 50 and 75 percent of your maximum effort. You can tell you're properly paced if you can talk or hum to yourself as you jog.

Let this be the time your body decides when to speed up or slow down.

Part of a regular program of running is learning to trust your own internal process to get you where you need to go. Instead of running your laps or your life according to an authoritarian system of rules and regulations, you learn to be sensitive to your own pacing—and these insights into your physical and psychological rhythms will serve you in your creative efforts as well.

Designer Oleg Cassini, who uses running to tune into his own individuality, says it's important to have time during the day to simply listen to yourself. "If you think about other people and their opinions first," he explains, "you will always be mediocre. I always run alone and stay just one step ahead of the competition."

After you've run for three weeks without any thought of speed or distance—and without the cumbersome self-criticism that causes so many to become "fitness drop-outs"—you can begin to use your running as a goal in itself, as a safe enclosed environment to push beyond your present capabilities and to use your daily workouts for personal growth and self-expansion. Start a runner's log and set up a two-pronged system of accounting. First, write in your maintenance goals—the number of miles you have to run per week in order to keep your present level of fitness. Next, write in your incentive goal: the number of miles you would like to work up to in the next six-week period. (To be practical, this goal should not exceed 40 percent of your present mileage.) Should you become fatigued or overstressed, simply drop back to your maintenance mileage for two weeks, then push ahead with your incentive goals once more, after you've rested. It

(Continued on page 353)



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RUN FOR SUCCESS

(Continued from page 350)

should soon be apparent to you that however close you've come to achieving your incentive, it becomes easier and easier to raise your maintenance level. Every athlete knows that the way to develop a muscle is to coordinate stress workouts with short recovery periods.

But the will is also a muscle that needs to be regularly stretched. Marathoner Paul Fetscher applied the maintenance/incentive method to his real-estate career, scheduling a high-pressure round of sales calls to bring in new business every other month. Fetscher increased his commissions and discovered the psychic energy to begin a vitamin business on the side.

Finally, think of your training program as an "experiment of one." Take a moment to jot down in your journal or runner's log how you felt before and after your workout. And whenever you're tempted to skip a day, read over the previous entries. When you see how much better you've felt physically—and what a sense of accomplishment you've achieved—that should be motivation enough for you to lace on your shoes and forget about ill-founded excuses.

The beauty of distance running as a goal in itself is that it sets up a dialogue between you and possibility, between what you are and what you can be. It provides a model for developing self-confidence and the ability to risk—to push beyond what you think you can do and move closer to your true potential.

Just after finishing the Boston Marathon, thirty-nine-year-old Mary Gordon left a sinecure as vice-president of the Chase Manhattan Bank to recapture the trial and challenge of the race by pioneering a new field for women: investment counseling. As Mary planned for the marathon, she began to reevaluate her long-term career goals as well. She discovered a reservoir of strength in her limbs as she crossed the finish line after twenty-six miles. "If I can do that," she thought, "then I can do *anything*."

Whenever we make a change in the body, we incur changes of equal magnitude in the mind. Once you learn you're capable of giving more of your body than you thought, you'll discover untrapped sources of creative energy as well.

Sound unbelievably simple? Most of us need to be reminded of the relationship between hard physical effort and achievement—especially when our perspective is clouded by office politics and promotions that result from whom you know, not what you do. Yet running reinforces the conviction that you can succeed—if you're willing to go the distance—and it builds a kind of personal integrity as well. *New Times* publisher George Hirsch, a marathoner since the age of forty, credits runners with a certain ability for naked self-appraisal. "In distance running, there's nothing left to luck or chance. There's no 'psyching out' of your opponent. There are no low blows or shortcuts, as there are in football and team sports. And it's not like tennis where the ball can be barely 'on the line.'"

Building a success image

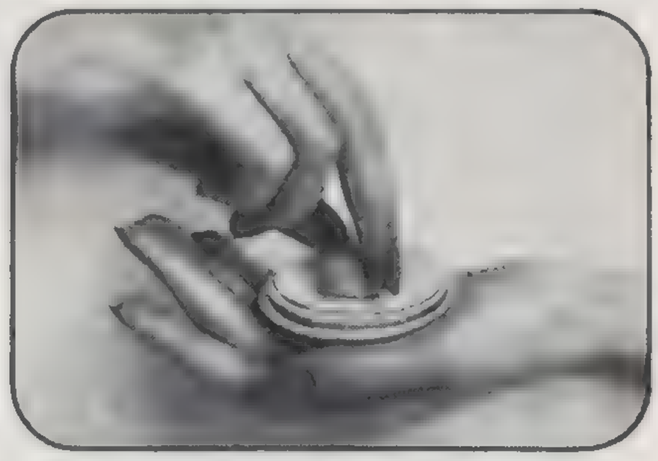
So many of us have dreams of changing jobs or becoming more successful at what we do but allow ourselves to be stifled by thoughts of our own inadequacies. Now you can change this by meditating on the "new you" and on your own success in problematic situations during the daily run. This is because as you exercise you are flushing out body tensions and silencing the analytical, self-critical segment of the brain—the "Who me?" inner voice that inhibits you and holds you back from trying.

In order to succeed at anything, we have to link right action with right thought, and a relaxed and fluid body with an open, receptive mind. Whenever we think the very words "I can't," we cause contrary muscles to contract and thus work against the very thing we hope to accomplish. Similarly, if we hold a negative image of our own abilities, we will cause our self-confidence to contract and so speak and act in a less effective manner. But running teaches direct and forthright action and elicits an unencumbered mind.

The techniques for imagining yourself as a success go all the way back to the primal run, when early man identified himself with the hunting god as he went into the forest in pursuit of game. The hunter would visualize a successful kill and take on the persona of the deity as he stalked his prey. We, too, can invoke greater powers if we visualize our success and hold it in a fixed constellation of thought that illumines every action.

Running heightens our powers of creative visualization and gets the imagination working on the details of success. Most routine tasks require us to think critically and analytically and rely on the left or dominant hemisphere of the brain. But creative visualization draws on the right or intuitive *(Continued on page 354)*

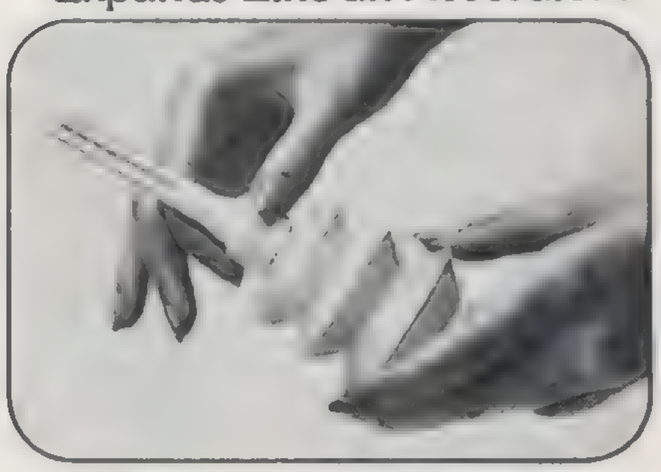
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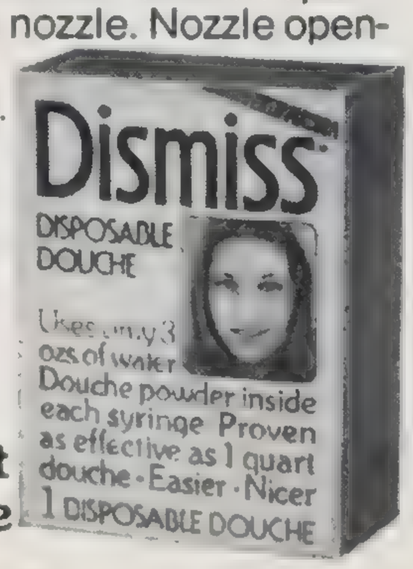


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RUN FOR SUCCESS

(Continued from page 353)

hemisphere. The best way to suspend the screening function of the left brain is to give it some easy, repetitive task to monitor. Hence, running conveniently occupies the left brain, leaving the right brain free to indulge in guided fantasy.

So, if you're going into a new and unfamiliar job situation, use your running time to fantasize a virtuoso performance down to the last details. In your mind, create the "picture" of success. Don't analyze what it is you have to say and don't go over past mistakes. Whatever your goals, to succeed at speechmaking, to feel confident as you ask for a raise or make a presentation to a client, run along *as if* you had already fulfilled them and imagine yourself successful and secure in your new role. When you actually get into the situation, you'll say the right things instinctively and assume a fluid, natural pose because you've already assimilated the mind-set and built in the body feelings that accompany success.

Another way to work the idea of success into your body movements and recount your past achievements is to run in a slow, relaxed manner. Jim Clay is a forty-five-year-old psychologist who tallies up every accolade of his academic career as he jogs. He adds up the A's he got in graduate school, then totals the dollar value of the scholarships he's received. Sara Kravitz, a divorce lawyer, regularly reconstructs her winning presentations in court—which guarantees her at least an hour's worth of running after a heavy hearing schedule.

You can also bring the vision of success into harmony with the body by using a jogging mantra. Think of a short, positive statement about yourself or your ideal and then breathe it into the movement of your body as you run. Mantras should be roughly seven syllables, short, and to the point. (If you have one from a meditation class, use that.)

Increasing your brain power

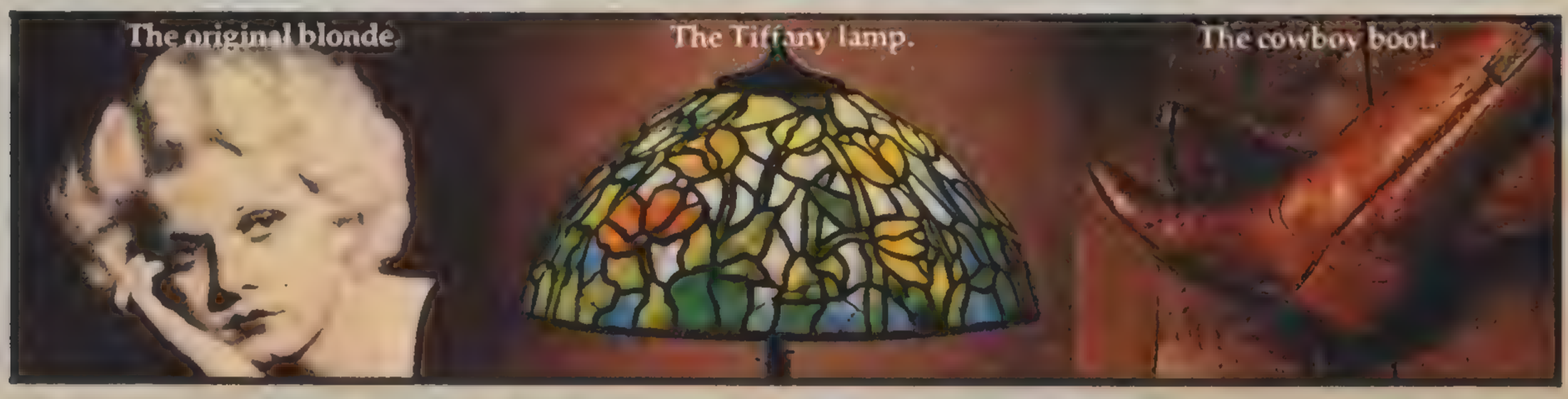
The regular, repetitive movements of the run also lead us into a twilight mental state —similar to the moments just before sleep when we can unlock the powers of suggestive learning and overcome psychological resistance to difficult subject matter.

An enterprising company markets tape cassettes designed to teach us everything from foreign languages to the principles of accounting in these barely waking moments while we lie propped up in a cozy chair or languish in bed. Yet most of the purchasers fall asleep before they can absorb the contents because they were unable to keep their bodies in this equilibrium between full-blown analytical consciousness and sleep. We can enter and sustain the same free-floating frame of mind, however, where the mind can process large chunks of information more efficiently, by simply jogging for a half hour at a time at a slow, relaxed pace.

Singer Robert Merrill uses his jogging time to memorize music and go over operatic scores in his head. To organize her thoughts, traveling consumer advocate Bess Myerson jogs before she has to give a speech. Jim Jensen, anchorman for the CBS-TV news in New York, uses his running time to work on problems that his conscious mind is blocking. Jensen got A's in college physics but confesses to a mental

(Continued on page 358)

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RUN FOR SUCCESS

(Continued from page 354)

block in math. "Now while I'm running, I do a little mental exercise," he explains. "I count up the men jogging at the gym, figure out their total weight, then their total speed, and what would be their total momentum if they hit the wall."

Sir John Eccles, the prominent British brain researcher, wrote that the way to the imagination—the highest level of mental experience—lies through the lower levels of sensory experiences, imagery, and memory. As we run, the brain is stimulated by the impressionistic blending of light and color, by a spectrum of Nature's sounds and harmonies, by the continuous streaming of body feelings, including the subtle movement of the air against the surface of the skin. These body feelings trigger associations from the past, and soon memories and related images flash across the field of inner vision. The sum total of these sensations is the crystal of creative thought. During these moments, we are not consciously trying to problem-solve. In fact, we are usually not even thinking of anything in particular but simply, as Emerson said, "allowing the thought to think itself." Our bodies and our minds become the canvas for the creative process, and our receptivity is heightened and expanded in the run.

Bertrand Russell once said that the greater part of creativity is often the nonthinking time, when the subconscious is free to randomly sift through the data banks of the brain and pick up pertinent facts. "If I have to write on some rather difficult topic," Russell explained, "the best plan is to think about it with very great intensity—the greatest intensity of which I am capable—for a few hours or days and, at that time, give orders, so to speak, that the work will proceed underground. After some months I return consciously to the topic and find that the work has been done."

Novelist Joseph Heller explains that his best ideas come when he is away from the typewriter, as he puts in laps at a nearby YMCA on his lunch hour. "Running puts me in a free-floating frame of mind where random bits of dialogue coalesce into major scenes," Heller acknowledges. He also finds the isolation of running is a boon for creative thinking—"I make it very clear to people that I am not there to socialize"—and notes that the repetitive nature of the laps adds even more to the imperturbable reveries of his meditation.

Run slowly, too. It takes about twenty minutes to get rid of your body tensions and enter the "problem-solving state." To be really successful with this method, stay on your feet for at least half an hour.

If you want to problem-solve as you run, it's important not to run too fast, but to keep to a speed that's only 50 to 60 percent of your maximum capacity. If there's too much physical strain, the brain will be too occupied with regulating your physiological responses and you won't get into a free-floating state of mind.

It's best to run alone in order to get into the inner-directed state where the creative process can take over. Let your body become "a room of one's own"—a place where you can withdraw from ringing telephones and the pressures and demands of other people.

(Continued on page 364)



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RUN FOR SUCCESS

(Continued from page 358)

Don't talk to anyone on your way out the door. Use the five or ten minutes before you run to center on your problem. Read over all the relevant material for the task at hand. Then sit still with your eyes half closed, breathing deeply and slowly. Start your run with a "soft focus" on the outer world and think of bringing your energies inward.

Next, follow Russell's Rule: don't attempt to consciously solve the problem. Let your imagination have free rein and simply observe your thoughts and watch the interplay of images and memories as they move across your mental canvas.

While some executives and writers are able to dictate or sit down at the typewriter as soon as they finish their run, others find it handy to carry a small tape recorder or Dictaphone with them. If you do, strap it around your chest or waist and make certain the weight is balanced.

If the answer to your question doesn't pop out during or after the run, you might need another dose of twilight imagery in order to unravel your dilemma. In that case, pose the problem to yourself once again before you go to bed. Get up slowly the following morning and ease into your run. Frequently, answers that don't come to us during working hours come to daylight in our dreams. And runners do dream more vividly and more often because intense aerobic exercise induces deeper states of sleep.

Try not to talk to anyone in the morning or to make even the smallest decision until you've had your run. You want to stay as close as possible to the semiwaking state you're in when you roll out of bed, and use your workout to recall the wisdom of your dreams. Then come back and sit quietly for a few minutes with pen in hand—and let your ideas flow.

Cardiologist George Sheehan, who writes a column on running for his hometown paper every Wednesday, uses this technique. "On Monday, I run ten miles and think about my column and if the ideas don't come, I sleep on it," he explains. "Then, I run the first thing Tuesday morning. By then, the article has usually written itself."

A way of marshaling additional support during your creative run is to envision yourself jogging with a committee of mental mentors—people whom you admire and who share some sympathy for your work. A woman novelist runs alternately with George Sand and Virginia Woolf and holds imaginary conversations on the elements of style. And at UC, Berkeley, there's a physicist who calls theoretical conferences with his colleagues in the East when he's plagued with a knotty problem.

This technique of dialoguing is only another way of loosening up and preparing yourself to receive the wisdom that's hidden within the recesses of your mind. It's an indirect way of jogging the imagination and evoking problem-solving powers without encouraging a conscious manipulation of facts.

Running as an antidote to overthink

William James once wrote that modern man was too tense and worried to be successful with his creative efforts.

When you find yourself getting flustered, it may be because your brain is jammed with too many disconnected insights and ideas and you need to slow down your thoughts to put them into proper sequence. John Harnad, a professor at UCLA jogs in place when his thoughts begin to come too fast and furiously to make any sense. "After twenty minutes, my body and mind have come together and I find I'm thinking at a much more digestible rate."

Your mental and physical pacing begin to work together as you jog; the body slows and the mind establishes a much more manageable narrative of thought.

Running, more than any other exercise—mental or physical, releases nervous tension and clears away interfering thoughts, enabling you to center on the issues at hand.

Running as an antidote to overwork

It's important to stick to your running schedule in order to combat the buildup of negative emotions and body tension that can stem the flow of creative thought and halt your productivity at work.

We need to run more than ever when we are under pressure, though it seems that's when we can least afford to take the time. The body absorbs tension during the working day, and if you don't take the time to flush it out, you'll buckle more easily under stress. Larry Kramer, president of a Chicago advertising agency, explains how running keeps him from getting mentally and physically unglued. "When one of our big proposals was rejected, I decided to call top management and tell the client they were making a big mistake. As I was practicing my speech, I lost my nerve and felt shooting pains down my arm. By the time I went to bed, I had all the classic signs of nervous stress." Larry got up at one o'clock in the morning and ran ten miles. "I just kept on going," he explained, "until I got the devils out. While I didn't get the account, I did get rid of the shakes and avoid getting sick with tension."

Tension in the body—if unattended to—can easily disrupt the creative process and leave you even further behind. Even if you're under the most impossible deadlines, you have to consider running time a way to keep your body relaxed and your mind in working order.

Ken Gilmore is a magazine editor who routinely put in fifteen-hour days until he became crippled by severe tension headaches. After spending $10,000 on doctors, physiotherapy, and massage, all to no avail, Gilmore stumbled on running as a sure-fire relief.

If you're suffering from an acute bout of work-induced tension, take a slow run at least thirty minutes in length. Check your body for tension points. Unclench your teeth. Jog with a limp jaw and let your bottom lip hang. Drop your shoulders and unclench your fists; let your arms fall loosely at your sides. Concentrate on breathing the tension out of your body as you run. If you're angry with someone at work, imagine that you're kicking your anger out through your heels. Mary K., an executive secretary, admits to sometimes imagining that she's stomping on her boss's face.

Groaning out loud also releases tension. You can exert 10 to 15 percent more physical strength as you run if you bellow now and then. And you can double your mental strength by jogging and clearing out the harpies that are gnawing at your nerves. ▽





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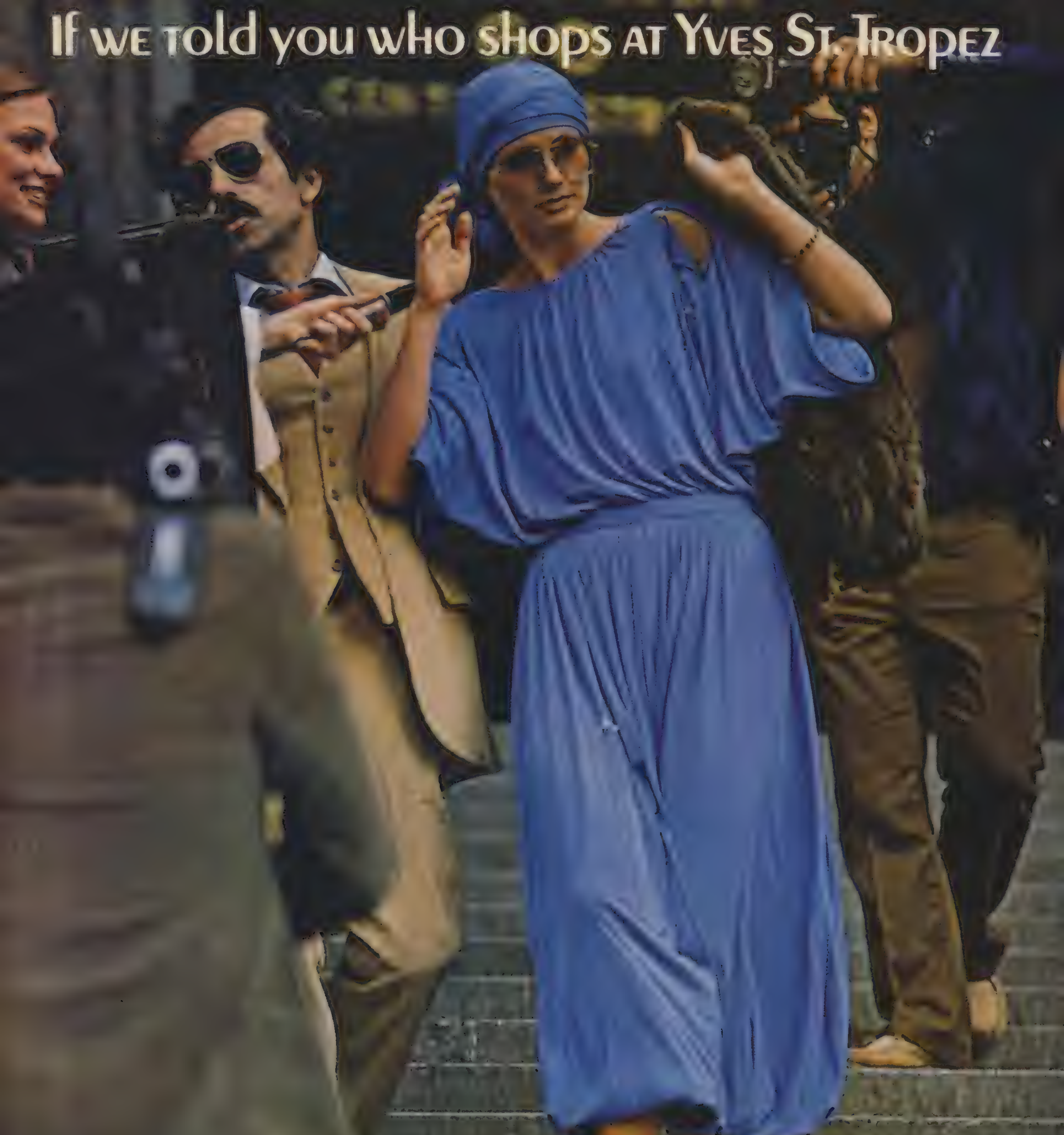


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For the benefit of the
Quebec Heart Foundation
Wednesday, September 13
Luncheon, 12:30 P.M.
Dinner, 7:00 P.M.
Eaton's Dining Room—9th Floor

FAMOUS BARR
Frontenac, Missouri

"Ralph Lauren Show"
Wednesday, September 6
1:00 P.M.
F.B. LTD., Frontenac

B. FORMAN CO.
Rochester, New York

"The Forman Flair Award and
Vogue Fashion Show"
The Auxiliary to the Medical Society
of the County of Monroe
for the benefit of the
Health Career Scholarships
Tuesday, September 19
Brunch, 10:30 A.M.
The Americana

FROST BROS.
San Antonio, Texas

"Vogue New York Collections and
Hanae Mori Fashion Show"
For the benefit of the
Southwest Foundation Forum
Thursday, September 14
12:00 noon
St. Anthony Hotel

HIGBEE'S
Cleveland, Ohio

HUDSON'S
Detroit, Michigan

"American Designers for Him and
for Her"
Wednesday, August 30
2:00 P.M.
Michigan Inn
Michigan & Superior Rooms

HUTZLER'S
Baltimore, Maryland

JOHN BALDWIN
St. Petersburg, Florida

Charity luncheon and fashion
show with special guest, Bill Blass
For the benefit of the
Grand Strand General Hospital
Auxiliary
Friday, August 18
1:00 P.M.
Myrtle Beach, South Carolina Store

KAUFMANN'S
Pittsburgh, Pennsylvania

"Fashionlogue"
For the benefit of
The Opera Workshop, Inc.
Wednesday, September 6
12:00 noon
The Pittsburgh Hilton

LIBERTY HOUSE/HAWAII
Honolulu, Hawaii

Gala Preview Party Unveiling
New York, New York Festival
Saturday, September 9
7:00 P.M.
Ala Moana Store

I. MAGNIN
San Francisco, California

I. Magnin, Halston and
Laykin et Cie present the
San Francisco Opera Ball
For the benefit of the
San Francisco Opera Guild
Friday, September 8
Champagne and Hors d'Oeuvres,
5:30 P.M
Green Room—Veterans Building
Gala Dinner Dance, 10:20 P.M.
The Fairmont Hotel

NAN DUSKIN
Philadelphia, Pennsylvania

Luncheon and Fashion Show
For the benefit of Lankenau
Hospital
Thursday, October 12
11:15 A.M. St. David's Inn

O'NEIL'S
Akron, Ohio

Decorators' Show House—
The Before Party
The Junior League of Akron
Saturday, September 9
7:00 P.M. to 12:30 A.M.
The Anchorage

RICH'S ALABAMA
Birmingham, Alabama

Luncheon and Fashion Show
For the benefit of the
Alabama Association of Realtors
State Convention
Friday, September 15
Jefferson Civic Center

SAKOWITZ
Houston, Texas

Vogue Show
Wednesday, August 30
11:00 A.M. and 3:00 P.M.
Post Oak Store

SHILLITO'S
Cincinnati, Ohio

"The Event"
Black Tie benefit with
special guest, Jerry Silverman
Sponsored by the Cincinnati
Section, National Council of
Jewish Women
Saturday, October 14
Supper & Fashion Show
7:00 P.M.
Downtown Store

WOODWARD & LOTHROP
Washington, D.C.

Model Room Opening
and Black Tie Benefit
John Anthony Fashion Show
and Personal Appearance
For the benefit of the
Washington Performing Arts Society
Friday, September 29
8:00 P.M.
Washington Store

ZCMI
Salt Lake City, Utah

ZCMI and VOGUE Present
"The New York Collections"
Friday, September 15
12:30 P.M. and 7:00 P.M.
ZCMI Center

"Now that I use the o.b. Method, I change less often."

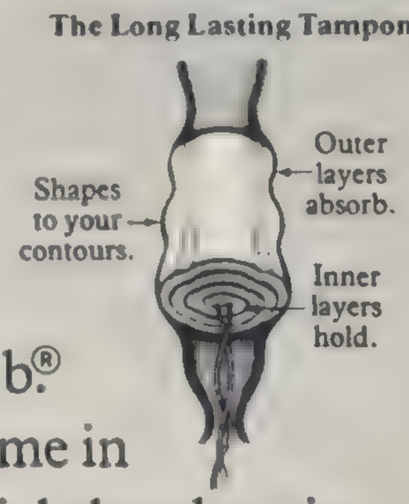
Ellen Kaye, Scuba Diving Instructor

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Tampons come in three special absorbencies, Regular, Super and Super Plus, so there's one just right for you. Johnson & Johnson

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Designer shopping update: how to bargain hunt with the big guns

Now, licensee and other new designer branch-outs mean you can get more fashion from your fashion dollar

By Susan Greenstein

The biggest names in fashion have lent those names to everything from cars to sunglasses to sheets. Designer licensee arrangements are big business, getting bigger all the time. That's hardly news. What is: the fact that top American designers are now doing—either through new licensees or their own new divisions—more of what they do best—designing clothes. Clothes that have the same style and spirit as their Seventh Avenue and/or couture collections—at considerably lower prices. As a result, designers are reaching a whole new audience. And, for a shopper who knows the options, designer fashion is a whole new ball game.

Geoffrey Beene has had his lower-than-couture-priced Beene Bag collection since 1973. And, for the last two years, among other licensee collections, he's been doing a separate line of blouses and sweaters for Chesa; from Anne Klein & Co., there are New Aspects; from Julio, Daydreams; from John Anthony, John Anthony Prêt. You can find the Halston label in every category of dressing—blouses to bathing suits, skirts to at-home clothes. Mary McFadden is doing blouses for Alice Stuart; Stephen Burrows has a new line going for the Silk Fashion Group, Ltd.; and Scott Barrie is planning a line of separates for a licensee. From Oscar de la Renta, there's Miss O and Oscar de la Renta Collectibles; and Ralph Lauren is launching Polo Western Wear. Not to mention jeans—designers by the dozen have those, but that's another story (which you'll be reading in October Vogue).

Why are designers branching out? Isn't it enough to have couture collections, with a fragrance or two on the side? The most widely stated reason—and the most valid—is to make designer clothes accessible to a much larger and more varied segment of the public—to women who either don't want to spend or can't afford to spend high prices for a designer label but who still want to have a designer look. "You do give your look to a broader audience," says Mary McFadden. "We reinterpret the designs from the main line. So far, we're just doing blouses, but I would like to expand—to have a total boutique line composed of integral parts."

Pat Tennant, president of Stephen Burrows, explains, "In the couture collection, a top may retail for $200; in the Silk Fashion Group, it's $50-$80, which certainly makes it more affordable to more women." John Anthony Prêt, Miss O—collections like these—give women an opportunity to sample a particular designer's style of dressing—at prices that are not couture prices. Ralph Lauren says his Western Wear for The Gap is "at a good price for everybody." A woman may not want to spend "usual" Ralph Lauren prices, but now she doesn't have to in order to dress in Ralph Lauren clothes—shirts, jackets, denim.

But it isn't simply a question of dressing more customers at lower prices. For Julio, his new Daydreams division involves more "informal clothes"—a change for a designer whose strength is evening—and often very lavish evening. In Daydreams, along with Julio-classic shapes—his kimono, bubble top, narrow-to-the-ankle pants—there are knit tops, vests, skirts and sweaters and sweatshirt looks—it's a chance for him to do something different.

For Stephen Burrows, his licensee collection is a chance to do certain pieces "that will jell with the main collection—or to add pieces that may be missing." Pat Tennant, again—"We couldn't do blouses as well or as inexpensively without our licensee; we just aren't equipped production wise. We hope, at some point, to add sweaters—and other things that may not be in the collection. But we're not interested in doing things just for the sake of doing more—they have to have bearing on everything else Stephen is doing."

For Geoffrey Beene, "The taste level is the same in Beene Bag and Beene couture. And we show them together in the same showroom. . . . But Beene Bag is sportier, wittier. Sometimes a woman wants 'throw-away clothes'—a cotton shirt, a T-shirt. It's also, for me, a balance creatively and esthetically; it keeps me from getting into a rut." As for the Chesa line—"I copy myself! We pass on the styles that have proven successful—with a change in the fabrics."

Oscar de la Renta started Miss O as a line of knitted dresses—"more casual, sportier" than his glamorous clothes. The response was strong enough to expand the line; it includes all types of fabrics this year, and he now finds that women who buy his couture also buy Miss O—two different looks that complement each other under one designer umbrella. His Collectibles, a licensee for Ship 'n Shore, consists mainly of blouses and tops and is designed specifically to reach a wide market—women who do not necessarily wear Oscar couture. None of this is new to Oscar—his first boutique collection was done in 1967.

John Anthony feels that his "couture clothes are very special; they do take wearing and are not for everyone. Prêt has enormous appeal—and it's a great success." What you won't find: any big evening looks or rugged sportswear; but you will find coats, suits, dresses for a woman who has to be dressed for day. There are four Prêt collections a year (he only does two for couture), and this spring there's a Prêt spin-off in the works—a collection designed for

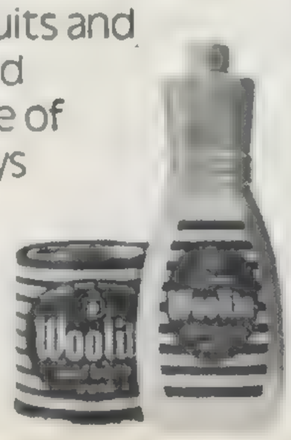
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a shorter, smaller woman who's had trouble wearing the proportions of his other clothes. And it's yet another way a designer can expand his following.

All of the above is not confined to the Americans. Dior, Givenchy, and Saint Laurent have given—through licensee arrangements—their look and their label to non-couture and non-ready-to-wear customers. The newest European to get in the game—Gianni Versace, who's one of the hottest names in Milan. This fall, there's Multipli x Gianni Versace, his first licensee collection. The feeling—the look—blouses, tunics, skirts, pants—is pure Versace. But it will have a much wider distribution and availability than his ready-to-wear collections—along with significantly lower prices.

Where, then, do the differences come in? Even when you get a "designer look," you're obviously not getting the exact same designer look. Often, the biggest difference is one of fabric. A designer may switch from a natural fiber to a man-made synthetic—from silk to polyester, for example—or to a different quality of the same look. Designers, such as Julio and Mary McFadden, who are noted for their one-of-a-kind prints, will repeat shapes in solid fabrics. Or an exclusive-to-one-designer print will be repeated by that designer in a later collection and/or in a different fabric. But Mary maintains that the quality of the fabrics—even when she uses synthetics—is high: "They're beautiful—all the georgettes, pongees, gauzes." What does have to be sacrificed: "Some of the delicate finishes—the picot edges, the complicated trapunto stitching; these are the things that are difficult to duplicate." Versace Multipli uses similar fabrics—silks, velvets—but they come from big mills in the Orient

A "couture" top may be $200; for a licensee—$50

rather than from the specialized European firms—something that's true in many other cases as well.

Another difference is that of timing. A designer will wait a season (which is a long time on Seventh Avenue)—or longer—before he reintroduces a look in a licensee or other-line collection. When the design is made more available, it doesn't have quite the same fashion-news impact as his original did.

But a designer can have more flexibility and freedom in the other collections—a chance to experiment, to come up with something that may just turn around and affect a couture collection. As Mary McFadden puts it—"Everything you do generates new ideas."

What is generated, without question, is new designer popularity and success. When Julio Daydreams were unveiled, the fall/winter clothes went into the windows of a New York department store on a warm early-summer day. The clothes sold so fast, there were instant reorders. And for Julio—for all the designers—there doesn't seem to be an end in sight. ▽

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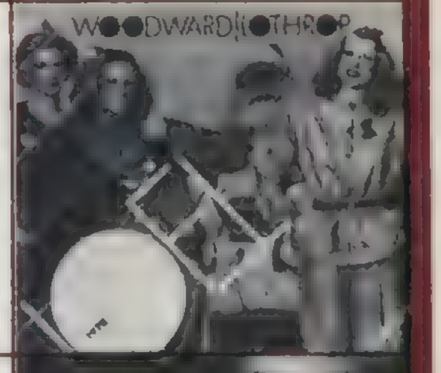
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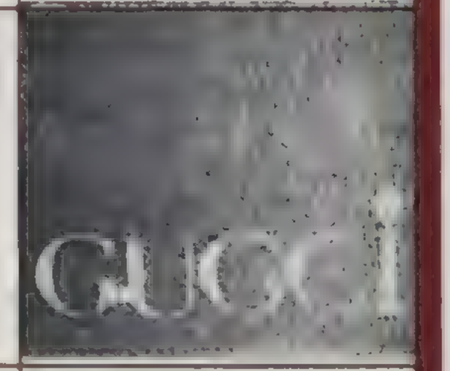
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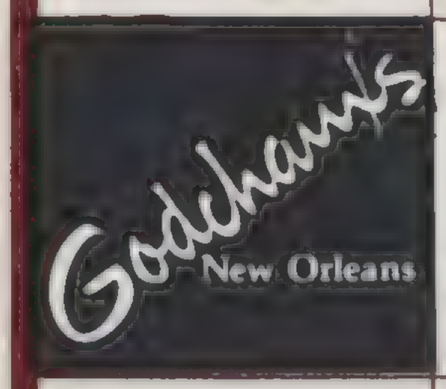
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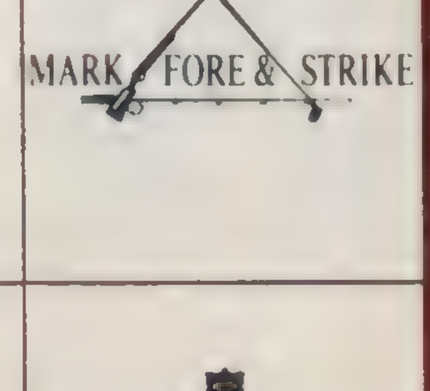
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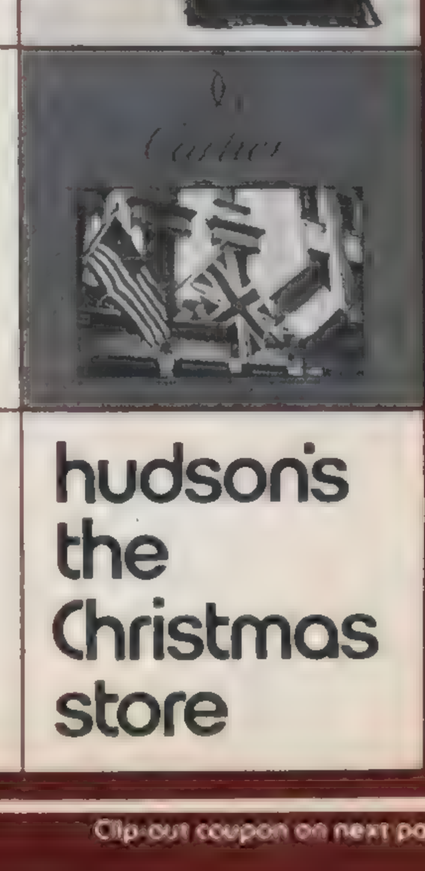
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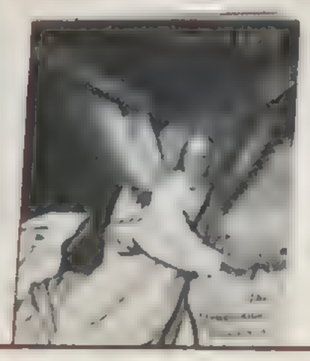
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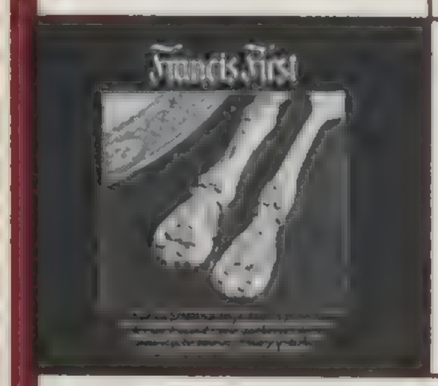
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Horoscope

By Maria Elise Crummere **September**

Aries: Libra opposition. **Taurus:** Better than you think. **Gemini:** Total authority. **Cancer:** Time to work. **Leo:** The good news is Jupiter. **Virgo:** Get ready to win. **Libra:** A new direction, a new dream. **Scorpio:** Romantic insights. **Sagittarius:** An optimism high. **Capricorn:** Time on your side. **Aquarius:** Changes—if you want them. **Pisces:** New-moon trouble

Aries
MARCH 21–APRIL 19

With your ruler, Mars, in Libra—your opposition sign—everyone expects the most from you. If you balk, your superiors could nix the rewards you deserve the last third of the month. Don't let your constant activity impede your vision because you are now in a remarkable position to get support from others. A romantic friendship strengthens you and helps you to make great progress in realizing goals you want to achieve. Investigate every new opportunity thoroughly. At month's end, sign a contract.

Taurus
APRIL 20–MAY 20

With your ruler, Venus, in Libra, the most extravagant sign of the zodiac, you may be tempted to go on a spending spree the first week of the month. Curb this splurging mood, though, because Venus changes signs on the 7th and you may need emergency funds at this time. You will also have to work hard this month to accommodate a new business demand that could enhance your reputation and prestige. After the full moon on the 16th, a new friend inspires you to join in on an idea with potential. This may take a surprising turn on the 25th and take you far beyond your expectations.

Gemini
MAY 21–JUNE 21

Your ruler, Mercury, is in Leo the first nine days of the month, giving you total authority in business matters. You also have an eye on romance, but should take matters slowly; Mercury enters Virgo on the 10th, and you may have to readjust priorities. Facts surfacing on the 13th cause you to have a more realistic view of your recent love flurry. You were not wrong (as the 18th and 19th will prove); you just expected too much too soon. You change your mind once again on the 27th. Business details involving your judgment on the 29th and 30th require you to change some faulty decisions; how you handle this situation could be of great importance to your future.

Cancer
JUNE 22–JULY 22

When the moon is new and in a practical Earth sign like Virgo, the world rolls up its sleeves and goes to work. You must do the same—especially since Jupiter moves out of your sign on the 5th and into Leo—your house of money. Then, it's time to concentrate on work, not fun. Dig in and consolidate all those gains you made during the five months when beneficent Jupiter was in your sign. This will require discipline, organization, and a great deal of energy. It's worth the effort because, for the first time in years, you now have it made.

Leo
JULY 23–AUGUST 22

With Mercury in your sign for the first nine days of the month, you will be in demand. This is a period when everyone is talking your language—so get as much as possible completed. On the 5th, Jupiter, the planet of opportunity, enters your sign for the first time in twelve years. Now is the time to step up and demand what you deserve. Be ready for opportunities, money, love—and time to enjoy them all. Everything starts off smoothly on the 7th. By the 10th, invitations begin to roll in. On the 24th and 25th, there could be a lull; but the 28th and 29th find you popular once again.

Virgo
AUGUST 23–SEPTEMBER 22

During the year, the new moon belongs to each sign once. On the 2nd, the new moon is yours. It will not seem to work for you until the 10th; then, be ready to take in your winnings. A good day for personal satisfactions is the 10th; the 12th bodes well for financial gains and contracts; the 13th is splendid for new plans; the 17th will also be very good for anything *new*. Be careful of deceitful propositions on the 18th or 19th. The last three days bring luck in love—a good time for a weekend holiday.

Libra
SEPTEMBER 23–OCTOBER 23

Do as much as you can before the 7th, while your ruler, Venus, is still in your own sign to help reinforce any endeavor. On the 8th, Venus enters Scorpio and signals troublesome changes. You will need to watch your health and diet on the 7th and 8th; do not indulge in foods disagreeable to you. Your social life will not flourish during this period, either. An old unresolved situation will require your attention on the 14th. Around the 25th, the whole mood changes when a surprise relieves tensions and leads you in a new direction. The 27th triggers the beginning of a new dream. Work on it!

(Continued on page 384)

Elizabeth

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(Continued from page 382)

Scorpio
OCTOBER 24–NOVEMBER 22

Your ruler, Mars, in social Libra, suddenly has you cooperating, rather than imposing your will (as is your nature). This "new you" lasts from the 1st to the 19th of the month. You may revert to your old self on the 20th; but, if you do, problems will arise on the 24th and you could quarrel with a new love for the remainder of the month. On the 29th and 30th, a message brings insight to your romantic relationship and you will see its virtues rather than its faults.

Sagittarius
NOVEMBER 23–DECEMBER 21

Having your ruler, Jupiter, in the beneficial sign of Leo brings out your "Don Juan" quality to the fullest. No one is happier than the Sagittarian in full flight toward love. Jupiter starts it all on the 5th, when the planet moves from Cancer to Leo. Things may sputter on the 7th and hit a snag, but everything comes together again on the 10th. From then until the 23rd, optimism is high, love is all, and money problems can be resolved. Jupiter will continue its Leo transit for many months. Remember: where Jupiter resides, so do money and love.

Capricorn
DECEMBER 22–JANUARY 19

Your ruler, Saturn, now occupies Virgo—a sign that suits Saturn's practicality. Saturn in Virgo also cooperates with lovely Venus reconciling you on the 13th with a past love or with an idea that was dear to you. This is a prosperous period, abounding with social pleasures. Insist on going after those things you wish to endure. The last day of the month, Saturday, is your day. If you would like to revamp your schedule, find a new place to live, a new world to conquer, do so then—as early in the day as you can.

Aquarius
JANUARY 20–FEBRUARY 18

The oddball quality of Aquarians stems from the unpredictability of their ruler—the occult planet Uranus. When this planet gets to Venus on the 7th, it will upset your love life. More sparks will fly on the 20th, when Uranus conjuncts Mars. The 17th inspires you to make a serious contact that could bring unexpected results. The 23rd could bring divorce from someone or some thing —or you could change cities or even countries. Be sure you really want the change, however, because it will be irrevocable.

Pisces
FEBRUARY 19–MARCH 20

The new moon on the 2nd is in opposition to Pisceans. You must either agree with those in power or—if you can't agree—your best strategy is to avoid "power" people. To add to your problems, you may be dealing with an entirely different set of business associates at this time. The first nine days of the month are best spent setting up your social calendar. An unusual person becomes a strong friend during the last week of the month; this could break up the monotony of the confusing period you've just encountered.



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World traveler's tips on arriving in top shape

How to make yourself comfortable on planes . . . pack the right way . . . feel at home fast in a new city

By Egon Von Furstenberg

EDITOR'S NOTE: *Although the book, "The Power Look" (Holt, Rinehart & Winston), from which this article was excerpted, is directed toward men, this section, "50 Important Things I Have Learned About Travel," works well for women, too.*

I log about 200,000 miles on planes each year and do a hell of a lot of ground travel as well. Things in the following list have all been learned the hard way for me. I pass them on, hoping they'll make your own travels a little easier.

1. Before you go, see the dentist. Have him take care of anything that's chipped, loose, or potentially troublesome. Ask for a cleaning, too. Might as well have a bright smile when you get there.

2. See your doctor for an extra prescription for any medication you usually take. Ask, too, that he recommend a general antibiotic, a pain killer, an antidiarrhea product, something for sea-sickness or motion sickness and a tranquilizer or sleeping pills if you need them.

3. If you wear glasses or contact lenses, have your doctor write you an extra prescription and keep it in your wallet against the possibility of losing or breaking your glasses en route. It is always wise to travel with an extra pair of prescription glasses.

4. Have the pharmacist, in filling your prescriptions, label them all very clearly as to contents. You wouldn't want a customs inspector to consider you a drug smuggler, and in some countries that is almost a standard operating assumption. For the same reason, keep medications in the original, labeled container whenever possible, rather than transferring them to travel containers.

5. The medical profession is a worldwide fraternity. Before you leave, see if your doctor can give you a list of "good names" in the places you plan to visit. It can save a lot of worry and confusion if you should happen to need a doctor in a strange place.

6. Make a list of pertinent health information: medications you usually take, any allergies, your blood type, any chronic ailments or disabilities, names and addresses of your physicians at home, and keep this with you—in your wallet or in your carry-on bag.

7. Ask your doctor, before you leave, to recommend a nasal spray or a decongestant to take in the plane if you have a cold. Even if you don't, ask him anyway. You might come down with a cold before you come home, and pressurized cabin air in the plane can make for a miserable and dangerous flight.

8. Never take a trip anywhere without at least one name, address, and telephone number of a friend. And when you get there, *use* that contact. Call. People in places that lack a steady influx of out-of-town or foreign visitors are usually delighted by the idea of meeting someone they haven't seen every day for the past year. People in the capital cities are not much more blasé and may put you at the top of their lists, invite you for dinner that evening. If they do, you have an unparalleled opportunity to get to know the life of the city, of the country. You learn, in a way that would be impossible otherwise, how people live there. Even if the people you call are busy for the time of your stay, they will certainly offer tips on the telephone as to what's going on, the places and things that are of special interest and value to a visitor. You will be miles ahead of the person who relies solely on the "What's Going On" magazine in the hotel.

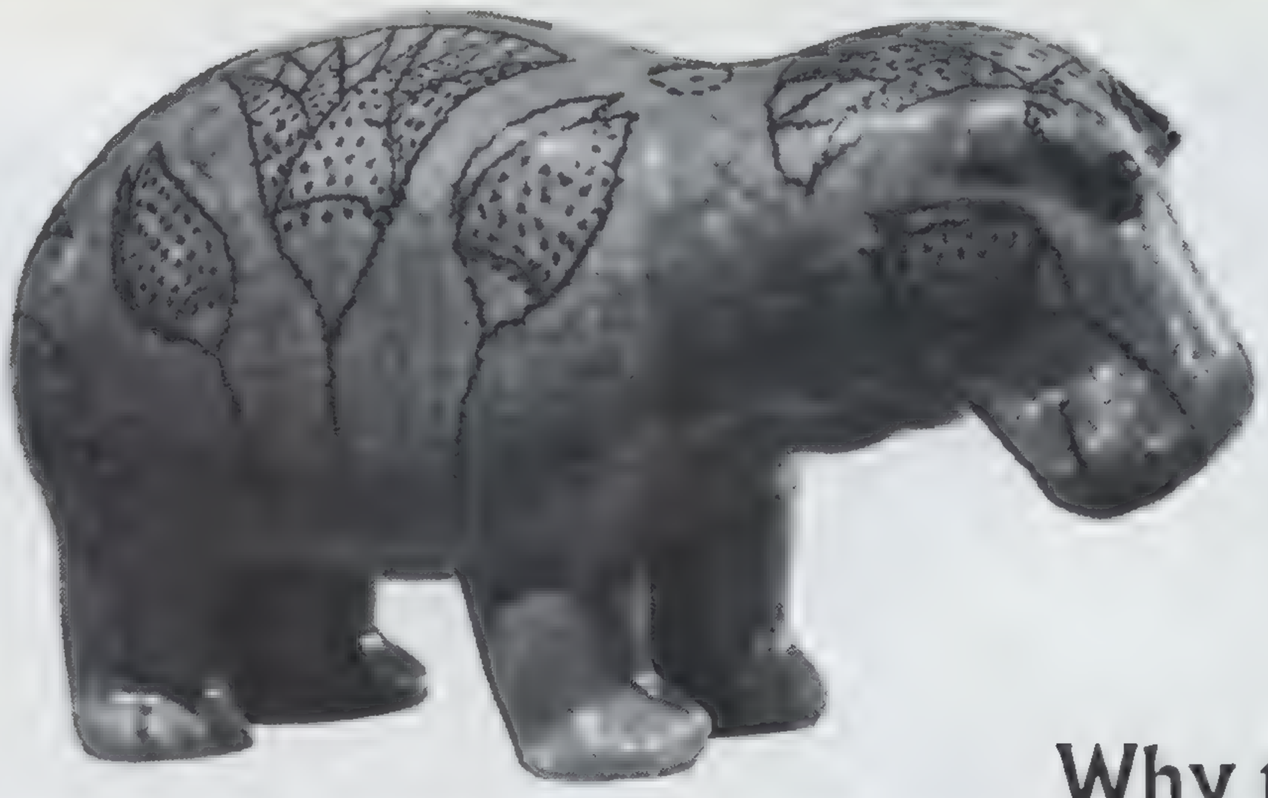
9. Start yawning just before the plane takes off, and keep yawning. Not only does it relax tense throat muscles, but it can spare you some ear-popping from the rapid change in pressure. You might also chew gum. I like lemon-flavored gum; it speeds

(Continued on page 392)

©1978 by Egon Von Furstenberg. From the forthcoming book THE POWER LOOK, to be published by Holt, Rinehart & Winston, Sept. 1978.



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TRAVEL TIPS

(Continued from page 390)

the flow of saliva so you swallow a lot—good for keeping the ears from stopping up and popping—and you don't feel so thirsty until the cabin attendant comes for drink orders.

10. Go easy on alcohol in the plane. One drink in the air is like two on the ground when you have it at 30,000 feet. That's why you see so many drunks on board and among the tourists newly arrived in Mexico City, Lima, and Denver.

11. When you shave and shower before leaving for the airport, use some Vaseline Intensive Care Lotion or some other product for dry skin. The cabin air is very dry and can make you feel itchy if you don't protect your skin as well as you would after a sunbath or a sauna.

12. Weather aloft has rules of its own. I have been freezing and terribly hot in planes. You can never tell beforehand how the plane will be this time. So dress for it. Many of my friends travel in turtleneck sweaters, but I think they are too confining. If you feel warm, you can't very well pull off the sweater and go around half-naked. For the same reason, I think jeans are less advisable than dressier trousers.

13. Feet swell during plane travel. You'll almost certainly want to take your shoes off, so wear something that makes that a simple proposition. The best bet is loafers —penny, tassel, or Gucci. Lace-up wing tips are a bore to deal with, having to bend over to tie them when the person in front of you is stretched back in his seat. The only thing worse is trying to put your boots back on. In fact, boots are a bad idea to travel with; they take lots of room in a bag when you aren't wearing them, and they make feet miserable when you are on a plane. Leave them at home, unless you're going off on horseback.

14. Travel slippers are stowed in the seat pocket on some flights. Some very fastidious men pack a pair of glove-weight leather slippers in their carry-on bags. I usually pad around in my socks. However you do it, do make it a point to get up and walk around as often as you can on the plane, especially on long flights. It seems to keep the circulation going so you don't feel heavy in the legs.

15. When you get up for a walk, go back to have a cup of water. Pressurized air dries you out, and a steady intake of fluids (other than alcohol, which is dehydrating in itself) will help you look and feel better.

16. Aisle seats are better than window seats if you plan to move around, and if you don't like a closed-in feeling. There isn't much to see from the window of a jet plane for most of the flight, anyway.

17. The bulkhead seat is a favorite of friends of mine who don't like to smoke or see a movie but do want to sleep and like to put their feet up when they fly. Because there is a solid wall to support your knees or your feet, rather than the soft back of another seat in front of you, nobody complains about your comfort.

18. Best of all—or potentially best—is an aisle seat in the center of a 747. With luck, the other three seats won't be occupied. You can raise the armrests and stretch out to sleep, or just laze around.

19. Stretch whenever you can. When you

(Continued on page 394)

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Beginners' Book of Beautiful Food

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The first "team" cookbook to help you and your man prepare truly scrumptious dinners for two—four—and six!

You love to make spaghetti. He can turn out neat scrambled eggs. But the cupboard still looks pretty bare. You stare into the wide-open spaces of the refrigerator . . . and it's "blah" hamburgers once again.

You know you need help. What to do? Reach for . . .

The cooking guide that's perfect for newlywed novices ...and a boon for every (busy) modern couple!

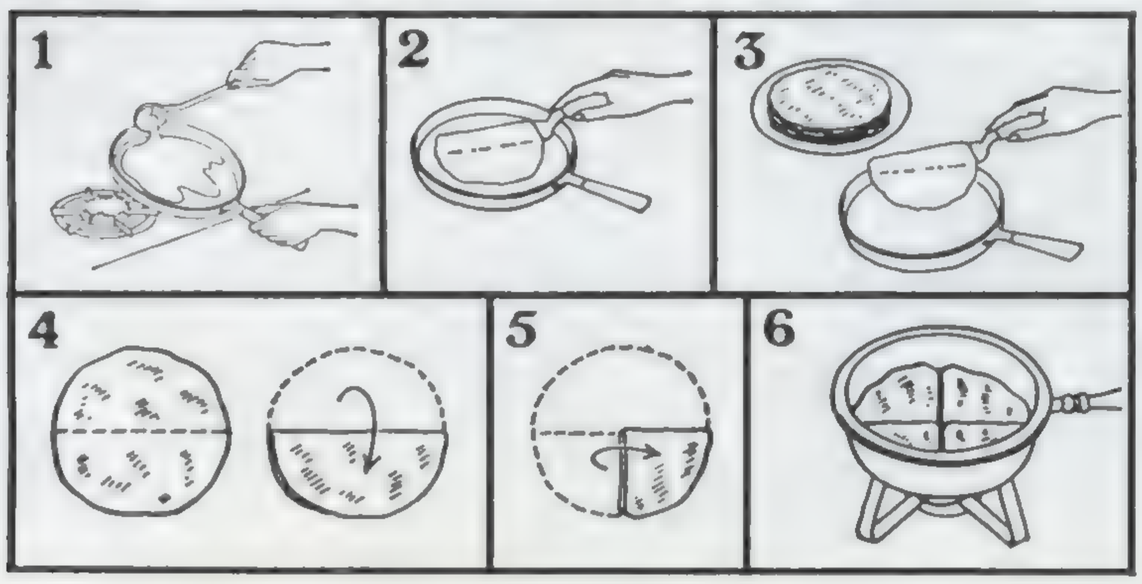
Author Irena Chalmers—and the expert editors of BRIDE'S magazine—know that today's active lifestyle demands menus and meals that can be planned around a full working day for *both* of you . . . and whipped up in a jiffy (by both of you). So they have prepared the BEGINNERS' BOOK OF BEAUTIFUL FOOD.

Fast, easy, delicious eating for the two (or twelve) of you!

There's everything you need to know from making soup stock to stocking the larder . . . what to do with leftovers (how about Cold Duck with Rosemary?) . . . how to make filling, one-dish meals—soups, stews, casseroles and more.

You'll learn how to equip your kitchen with the essentials ...choose multipurpose pots and pans (slow cookers and electric fry pans) ...select time-saving appliances (like a food processor and blender). How to shop intelligently on a budget. How to buy meat (and make the most of an inexpensive roast). You'll both love the easy low-calorie meals you can cook in a wink—in a Chinese Wok! Every common cooking skill is illustrated with over 82 step-by-step drawings like these examples from:

HOW TO MAKE CRÊPES





Seductive, romantic candlelight dinners you can fix in merely minutes!

You've both had a hard day out there. Wouldn't it be lovely to treat yourself to a sexy (but simple) candlelight dinner at home? You can easily create the proper atmosphere and enjoy easy to fix but elegant international mini-feasts like:

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Pears with Prosciutto
Chicken Kiev
Crêpes Suzette
Mediterranean Mussels
Veal with Lemon and Parsley
Cherries Jubilee

And there's more...
BEAUTIFUL FOOD wouldn't be complete without a basic guide to wine (on a budget) and cheeses. Plus chapters on calorie counting, nutrition, table setting, making bread . . . even having ice-cream-parlor parties.

SPECIAL BONUS!
Handy combination pot holder and special easy-grip jar opener in one—yours FREE with copy of BEGINNERS' BOOK OF BEAUTIFUL FOOD.



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DAVID A. GORDON

HOME: Pittsburgh, Pennsylvania

AGE: 34

PROFESSION: Film company president, writer/producer

HOBBIES: Tennis, camping, photography.

LATEST ACCOMPLISHMENT: Established the Exceptional Child Development Center, Inc., a national organization providing mental and physical development aids to parents of handicapped and retarded children.

QUOTE: "We have to discover ourselves before we can accomplish anything worthwhile for others."

PROFILE: Warm, perceptive. Believes that everyone has a right to realize his talents, and to appreciate the pleasures of life.

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TRAVEL TIPS

(Continued from page 392)

get up to go to the lavatory, stretch arms up over your head, rise up on your tiptoes, rotate your head slowly from left to right, raise shoulders into an exaggerated shrug, then slowly hunch them forward and down, back behind you, and relax. Back in your seat, brace your hands on knees and slowly thrust your chest forward, arching your back. Any and all of these help prevent the stiffness that comes from sitting a long time in one position.

20. Whenever the stopover is long enough, get up and off the plane. Even if you do nothing more than walk around the tarmac for a few minutes, it helps. The crew would usually prefer that you remain in your seat. But ask. This is not the time for a stopover at the bar in the airport, though. Just a good brisk walk around, then back in plenty of time for takeoff.

21. Flight timing is a matter of personal preference, especially on a flight to Europe. I find that I am much less fatigued and faster acclimated by taking a day flight from the United States. I then arrive in the evening, have a light supper and go to bed at the normal time for Paris, London, or wherever. Next day, I'm working completely on local time. Some people say they lose a working day with this system, but I feel lost in time for a day or two with the night flight. Yet, when I have plenty to do, I can work all day in New York, take the night flight and sleep on the plane, and arrive there in time for a late-morning meeting. But if you do that, you must sleep on the plane or you'll be at low ebb for a day or two.

22. One seldom mentioned plus for economy class: The meal is served all at once on a tray. In first class, you have to wait for the various courses to be served in turn. If you're in a hurry to get the meal over with so you can sleep, that's a drag.

23. First class or economy, the less you eat the better you'll feel when flying. On a plane, as in a hospital, the diversion of the meal is often more welcome than the food. Especially if you plan to sleep right after dinner, it's a good idea to call ahead to order the vegetarian meal. It's composed of light, easily digested fruit, salad, cheese, etc., and is often much better tasting than the meat courses.

24. Seats forward of the engines usually prove the quietest.

25. Seats adjacent to the wings are said to be in the most stable area of the plane. If a smooth ride is very important, request one of these seats in advance.

26. There is no "safe" part of a plane. Impact collision may be in the nose or the tail. Asphyxiation is the most common cause of air-traffic fatalities, so the seat close to the emergency exit would at first appear safest, but if fuel catches fire and the wing is ablaze, that's no help. Sit where you're most comfortable, and don't think about where you'll be safest. You're safe anywhere, if the flight is right.

27. If you want to do some work en route, you can use a cassette tape recorder —it won't interfere with air-to-ground communications. But keep it quiet for the in-air comfort of other passengers, naturally.

28. When traveling by boat, if you are concerned about possible seasickness, book a cabin on a lower deck. You save money

(Continued on page 396)



AVANZARA

BY ADRIENNE VITTADINI

Collage dressing An interplay of textures, an interspersing of parts. On the left: tweed on tweed, wool on wool. Knit blazer about $74. Vest about $72. Skirt about $116. On the right: wool fringe skirt about $90. Man-tailored brushed cotton and wool tunic about $80. Suede vest about $76. At Macy's, New York; Bamberger's; Woodward & Lothrop; Marshall Field & Co.; Sanger-Harris; Bullock's, Wilshire; Frederick & Nelson and other fine stores. Avanzara, a division of Kimberly, 1441 Broadway, New York 10018

TRAVEL TIPS

(Continued from page 394)

and are less likely to suffer seasickness because you are closer to the center of gravity.

29. Very cold ginger ale with plenty of lemon juice in it and a candy bar with peanuts are two of the tried-and-true seasickness remedies.

30. An external seasickness cure is to wear very loose clothes. This is no time for belt-tightening.

31. If you travel to a high-altitude city, such as Denver or Mexico City, go slow when you get there. Do everything at a leisurely pace until your body acclimates to the rarefied atmosphere. If you smoke at all, smoke less. Heart and lungs are under more strain because less oxygen is available.

32. The more you consolidate in packing and traveling, the less you lose (both in time and in stray socks). Use plastic Baggies in order to group clothes together in such categories as socks, underwear, sweaters, etc. This makes finding and keeping track of them easier as you pack, unpack, and repack. You save time, too, since most things can be quickly put into bureau drawers without removing them from the plastic bag.

33. Shoes should go in shoe bags or plastic bags before you pack them. First, stuff the shoe with socks or underwear. This keeps the shoe in shape almost as effectively as a shoe tree would. It also saves luggage space.

34. Use crumpled newspaper to stand in for shoe trees when traveling. Stuff the shoes with the morning paper when you take them off at night.

35. Especially when you carry a soft-sided bag, fill empty spaces in the suitcase with crumpled tissue paper or even newspaper wads (these should be covered over with plastic bags, though, to keep newsprint from getting on your clothes). It will keep clothes from shifting, settling, and wrinkling.

36. Pack suits in their dry-cleaner's plastic or paper coverings. This provides a certain safeguard against crushing and wrinkling.

37. Don't cram bags to the point of bursting. If you have to sit on a suitcase to close it, you've packed it too full. You damage both luggage and clothes that way. It's better even to take the overflow in a paper shopping bag than to have the case break apart from overstuffing.

38. When packing a jacket on a hanger, don't button it, but overlap the left side far over the right, and it will arrive in a less wrinkled state. If you don't take a hanger, turn the jacket shoulders inside out and fold the jacket lengthwise. Hang trousers, roll them (especially jeans and such), or drape them across the widest part of the suitcase so the fold for packing comes well below the knee.

39. Two small plastic clothespins (often found in the travel packs sold in the notions department of stores), or even two large paper clips, can be fastened onto trousers just below the hanger's crossbar. This keeps them steady and prevents their slipping down to the bottom of a garment bag.

40. Don't close your bag until the last minute, even if you pack it the night before you go. The more time the suitcase is closed, the more likely clothes are to wrinkle.

41. If you transfer shampoo or whatever to plastic squeeze bottles, it helps to squeeze the plastic container slightly after filling. Continue squeezing as you replace the cap, then release. This creates a vacuum suction that forestalls leaks.

42. Put a paper towel in the bottom of your shaving kit. Even in a plastic-lined kit, moisture accumulates, and a paper towel or terry washcloth blots it up.

43. If you use a safety razor, pack it in a small plastic bag or its own case, or just wrap the head in tissue paper. You can get a nasty cut if you reach into the shaving kit for your deodorant and find the razor blade instead.

44. If the valet service is closed when you arrive, and a suit needs pressing, you might try this to revive it: Shake out and hang in the bathroom. Turn on the hot water in the tub. Dampen a towel in hot water, and drape it over the suit. Close the tap. Shut the door of the bathroom for half an hour or so, and hope the humidity works to smooth out the creases. It often does.

45. If you buy something new for a trip, wear it a few times before you pack it. Don't plan to break in anything, especially shoes, when traveling. If you wear it now, you'll know it's comfortable, looks and feels good. Nothing that doesn't meet those criteria should go along on a trip.

46. When luggage space is tight, consider this tip I learned from Bill Fine, president of Francis Denney, Inc. When Bill needs a robe to look presentable for chambermaids and room service but hasn't room to pack a separate robe, he uses the camel fleece removable liner of his Burberry trenchcoat to stand in for one. It works perfectly as a robe, even has pockets.

47. Before you leave the country, record and declare with customs officials the serial number of your watch, your camera, and any other valuables. It can be a great help when you return. Often the customs official is unwilling to believe that your Swiss watch wasn't bought on this trip, or that you took the Nikon with you when you went to Japan, and may want to have proof-of-purchase before letting you go through customs.

48. Record, as you would your traveler's checks, the number and issue date of your passport. And, as with traveler's checks, keep this information in a separate place. If your passport is lost or stolen, it can save time if you know the number.

49. Never leave the country without a very small phrase book (Berlitz makes the best) that fits into the pocket of your shirt or jeans or whatever you wear when you are at ease. You'll be much more at ease in a foreign country if you can ask what time the show begins or how far it is to the beach. A phrase book will tell you how. A dictionary gives you the words, but doesn't show you how to string them together in another language. The people in the hotel will probably speak English, but the cab driver might not. Besides, you'll enjoy it more—and so will they—if you make the effort to say things their way.

50. Tip *your* way, though. Don't hassle about trying to convert dollars into francs *plus* figuring out what's appropriate. The service is included most often. Fine. But leave 10 or 15 percent extra anyway. Tip the hotel captain, the bellboy, whoever, just as you would in America. It doesn't turn you into an Ugly American. It may get you some very welcome extra attention, though. Adjustment to foreign currency is stress enough, without trying to pinch *pfennigs*. ▽



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Flash from paradise: Lying between Tahiti and New Zealand, the Cook Islands (named for their eighteenth century explorer Captain Cook) become easy targets for Americans this month when Air New Zealand begins nonstop DC-10 service between Los Angeles and Rarotonga, the main Cook site. On Rarotonga, practically hotel-free, best staying's at the Rarotongan, deluxe, just a year old, not expensive. Information: see Vogue To Go.



Touring Pennsylvania Dutch country this fall? Don't miss dining at Joe's restaurant in Reading, PA. The attraction? Mushrooms! Joe's specializes in unusual, attractive appetizers and entrées made with different varieties of wild mushrooms. Open 5:00 to 9:00 P.M., Tuesdays through Saturdays; reserve: (215) 373-6794.

Several recent visitors to England have returned raving about Hunstrete House, left, a newly open hotel eight miles southwest of Bath. Says one guest, staying in the thirteen-bedroom Georgian mansion is "like being invited for a country weekend—but nicer!" No wonder: ninety acres of gardens with lake; rooms furnished with English country furniture; views of green-velvet hills dotted with horses and herds of cattle in the distance; and fine food that's "French but with a few British touches. Try the sinful lemon syllabub!" Run by John and Thea Dupays—who also steer the Priory in Bath—Hunstrete is located so guests can daytrip to Wells, Cheddar, Bristol. Write: Hunstrete House, Pensford, England.

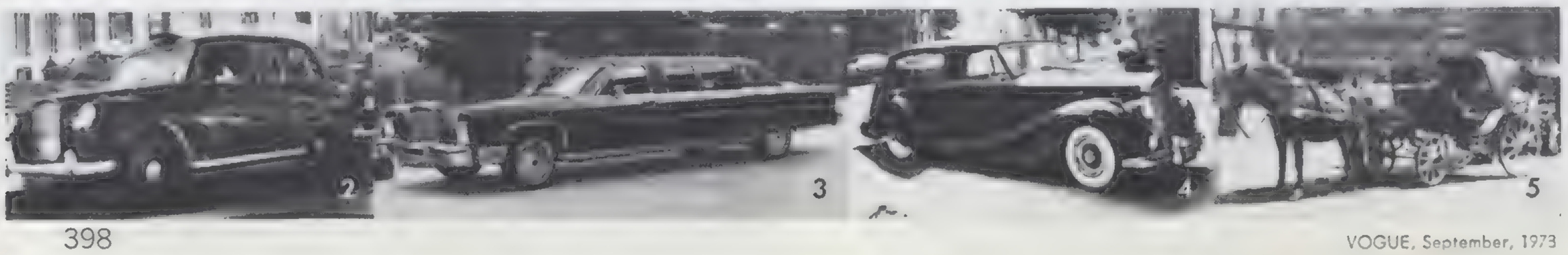


DANCE! DANCE! DANCE!

Down in the Caribbean, San Juan, Puerto Rico, has caught disco fever. Hottest boîte in town right now takes its name from dance legend Isadora Duncan (seen *left*). "Isadora's"—in the Condado Holiday Inn on Ashford Avenue—pulsates until 5:00 A.M. with a well-plotted mix of salsa, disco, and funky 'fifties music that's further hyped by a constantly flashing dance floor and a strobe-lit jungle garden.

Airport-bound—or returning? Going to the theater? Out for a night on the town? Consider these glamorous alternatives to taking a taxi or—heaven forbid!—your own car: **A convertible (1).** Since flip-top automobiles are no longer made in the U.S.A., the convertible not only is a collector's dream, it's an instant grand entrance. In car-crazed Los Angeles, you can now rent your own—like the 1960 Buick above—from Rent-A-Convertible on South La Brea Boulevard. Phone: (213) 933-9508. . . . **A London Taxi (2).** The joy of this stately vehicle is its spaciousness: enter effortlessly, sit high, look down on the rest of the traffic. Drivers in blazers and Scottish ties meet you with champagne and flowers. From Tally-Ho Livery Services in New York City for $16/hour (two-hour minimum after 6:30 P.M.). Phone: (212) 523-3671. . . . **A Rock-Star Special (3).** Pretend you're Elton John in a flashy twenty-five-foot-long Lincoln limo that comes with tape deck, CB radio; at Dav-El Livery, $22/hour (two-hour minimum). Contacts: New York—(212) 799-7800; Los Angeles—(213) 874-1171; Washington, DC—(202) 737-1139; Houston—(check local telephone directory). . . . For the ultimate in luxury, there's nothing like a **Rolls-Royce (4).** Cooper Rolls-Royce Limousines will fix you up with either a contemporary Rolls or a vintage model in mint condition for $35/hour (three-hour minimum). Phone: (212) 929-0094. . . . Offering the elegance of another century, romantic **hansom cabs (5)** still line Manhattan's Fifty-ninth Street off Fifth Avenue, ready to take you and someone special through Central Park—or anywhere else in the city. Price: to be worked out with your driver.

—RICHARD ALLEMAN



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Celebrating Brussels: a nonstop feast

Tantalizing sights, sounds, smells in Europe's capital city

By Despina Messinesi



Flower vendors, above, in the Grand' Place, Brussels' "exuberant centerpiece"

Brussels is pleasing to the senses. Chimes toll the hours. Carillons fill the air with liquid Debussy sounds. The aroma of strong coffee, tantalizing whiffs of French fries (*frites*), and the sweet smell of waffles (*gaufres*) hang above the streets. The city is a nonstop eye-feast: from its glassy contemporary towers to its needle-thin medieval spires. That marvelous feeling of quality, a vanishing virtue elsewhere, continues to bloom and thrive in Belgium.

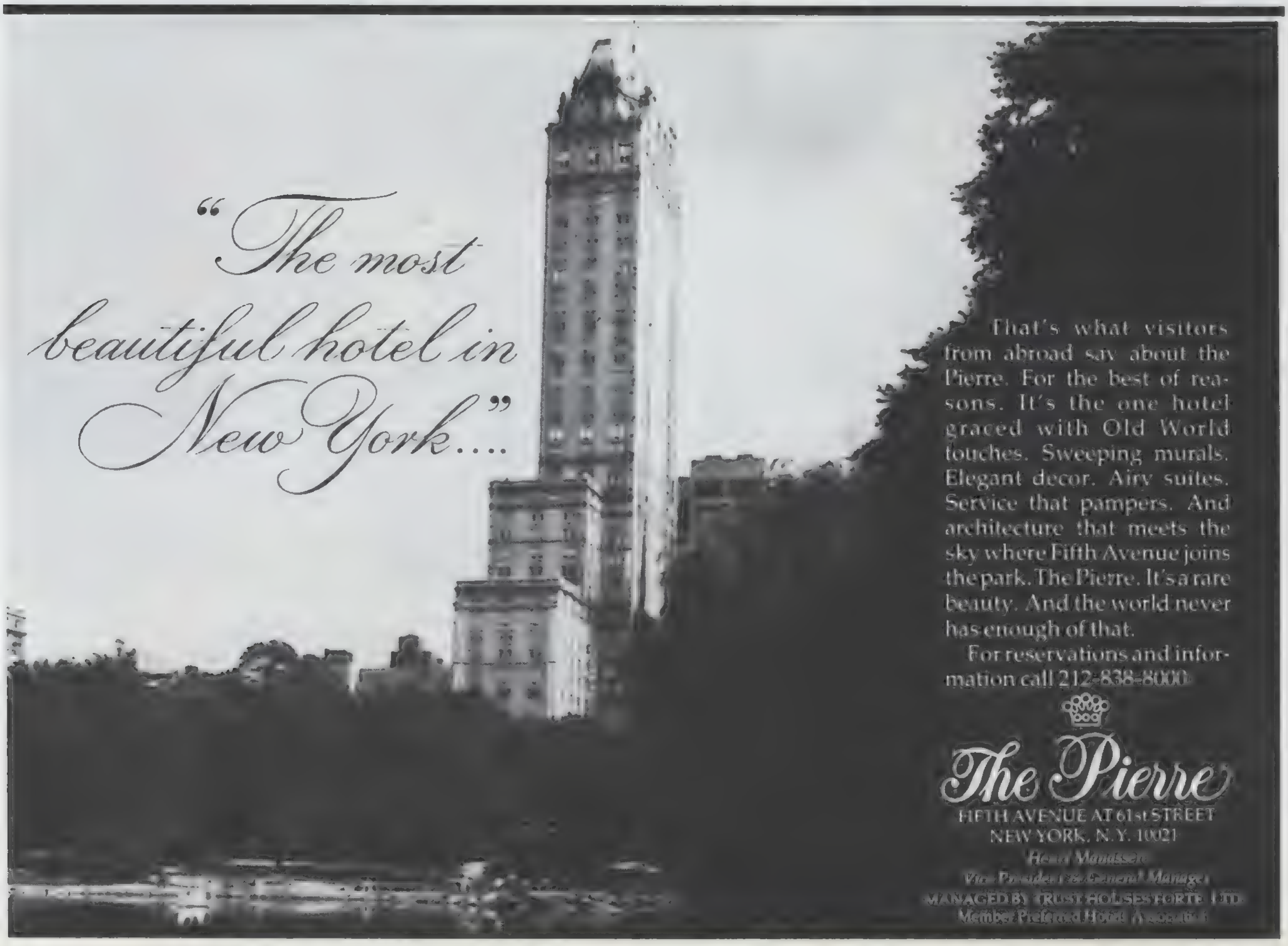
In late June, after an overnight Sabena flight from New York, I arrived in Belgium for a week's stay. As we prepared for landing in Brussels, the plane's captain announced: "Fifty-one degrees, rain showers, typical Belgium weather" in Flemish, French, German, and English. Normally, this news would have turned me off, but I was preoccupied with my own anxieties. Weather I could ignore, and did. But I had certain qualms about Brussels. Wouldn't you expect the capital city of Belgium, the capital of Europe, the headquarters not only for the European Common Market and NATO but also for international big business, to be a stodgy, cold, impersonal city?

It's not. From my first afternoon's walk around the Grand' Place, Brussels' exuberant Gothic-Baroque centerpiece, I was happily satiated with the sights and sounds of this lively, delectably pleasant city.

Just like every tourist in town, I was attracted as if by a magnet to the Grand' Place. Around the edge of the square, cars whizzed by like cyclones. Brilliant as wet mosaics, flower vendors' carts were filled with perfect roses and carnations. On special occasions (and there, evidently, are many), huge banners in primary colors decorate the Guild Houses just as they used to do in the fifteenth and sixteenth centuries. Inside many of these historical buildings now are museums, government offices, souvenir shops, restaurants, and bistros.

The Grand' Place was once the big market area of town; and, today, the narrow, cobbled lanes that lead into the square preserve the names of the produce that was sold on each street during the Middle Ages. To me, the words read like poetry: rue au Beurre, Petite rue au Beurre, rue du Poivre,

(Continued on page 402)



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For free food and drink recipe books, write: Dept. 49, Foreign Vintages, Inc., 333 Jericho Turnpike, Jericho, New York 11753.

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Amaretto di Saronno® The Original.

From the Village of Love.



BRUSSELS

(Continued from page 400)

rue du Marché aux Fromages, rue du Marché aux Herbes, rue Marché au Charbon.

Walking and poking around is really what seeing Brussels is all about. I loved discovering the blind alleys, narrow as slits, such as the one at 12 rue du Marché aux Herbes. There, an elaborate arched entranceway opening into the Impasse Saint Nicolas leads to Au Bon Vieux Temps, a cozy pub restaurant. All stained-glass windows and copper antiques, the restaurant fills a narrow seventeenth-century house.

The hard-on-the-feet, bumpy cobblestones that pave Brussels' sidewalks and streets are justly known in Europe as "Belgium blocks." If you plan on walking, flat shoes are a necessity; high-heeled slippers should be reserved for hopping in and out of restaurants.

Two of my constant traveling props, a pair of folding binoculars and a magnifying glass, were indispensable in Brussels. On the Grand' Place, the binoculars came in handy for looking at the charming gold-leaf symbols that are used in lieu of street numbers on the ornate façades of the seventeenth-century Guild Houses. I also got a magnificent closeup view of the dazzling gilded statue, the Archangel St. Michel, that stands on the pinnacle of the City Hall spire.

Inside the City Hall, which is open to visitors, I used the magnifying glass to appreciate the extraordinary workmanship of the Brussels tapestries. Many of them were bordered with garlands of iris, the flower of Brussels; most tapestries were signed, in the lower corner, by a double B flanking a small wine-red shield. This emblem, which stands for "Brussels in Brabant" (Brussels is the capital of the province of Brabant), was given to tapestry weavers in 1528 by Emperor Charles V. Each workshop was obliged to use it along with their own woven mark or signature.

For sightseeing, Brussels divides easily into four sections: Grand' Place, Sablon area, downtown, and uptown. From Grand' Place, I headed uptown.

Uptown, right across the street from the modern complex of Mont des Arts (with its Albertine Library and Congress Hall) is the austere, low Palais des Beaux-Arts, Brussels' equivalent of New York's Lincoln Center. Here, however, everything is under one roof: several concert halls, projection room, movie library, and huge, airy exhibition hall. So as not to block the view from the nearby Royal Palace, Victor Horta, the famous Art Nouveau architect, designed the Palais des Beaux-Arts as a low, broad building.

Brussels' greatest treasures are in the Musée d'Art Ancien. There, one should especially go to see the small Flemish primitives painted on wood with clean, brilliant colors; the tender "Annunciation" by the Maître de Flemelle; the Memling portraits, with their landscape backgrounds of minute-sized trees, hills, rivers, floating swans; the Van der Weydens portraits, with their exquisite detail. The museum's collection of Breughel the Elder is an extraordinary record of sixteenth-century life.

Museum guards are most helpful in pointing you in the direction of the most celebrated paintings—Rubens' "Four Negroes"—four heads so alive they nearly jump off the canvas—and the flirtatious portrait of Rubens' delicious young second wife, Hélène Fourment. After these, I had to give up. I couldn't handle any more masterpieces.

Going a block away from the museum to L'Ecailler du Palais Royal restaurant, on the Grand Sablon Square, was simply a matter of switching from museum art to culinary art. The unpretentious L'Ecailler, unquestionably the best fish restaurant in town, is under the same ownership as Villa Lorraine, the only three-star Michelin restaurant outside France.

TAKING OFF FOR BRUSSELS

Cross-Atlantic flights on Sabena, Belgian World Airlines, take off and land at civilized, convenient hours.

From New York, a flight takes off daily at 9:45 P.M.—which allows time for a day's work, a drink before dinner, then supper on the plane. By then, it's a good bedtime hour; and if you remember to tell your stewardess not to disturb you for breakfast, you can doze until landing, 10:45 A.M. Brussels time.

Brussels–New York flights take off at 1:00 P.M., and you land in New York just in time to beat afternoon rush-hour traffic.

Weight Problem: Transatlantic passengers should remember that the total baggage allowance for tourist passengers is forty-four pounds—sixty-six for first class—on all airlines' flights within Europe. Overweight baggage is expensive. Crossing the Atlantic, weight doesn't count; what matters then is the total size of the two suitcases. So be warned.

At L'Ecailler, almost before I sat down, a waiter set before me a plate of very small black snails and a green velvet pincushion with several hat pins for extricating the meat. For a second, I felt a bit queasy; but, after one taste, it was like eating peanuts. I couldn't stop.

The *plat du jour,* Paupiettes de Sole, arrived creamy white, foam light, and steaming hot. Ceremoniously, the waiter brought me a spoon to scoop up every trace of the faintly herb-flavored sauce. From a separate dessert menu, I chose Assiette de Fruits Rouges. It turned out to be a dream concoction: small wild strawberries, raspberries, and gooseberries shiny as gems, with a side dish of thick cream unlike anything we have at home.

With espresso came a tray with cubes of white and brown sugar and cream. The final touch: a mound of chocolate truffles, flavored with orange liqueur, encircled by small almond-shaped macaroons. That's living. Looking around the room at the other people lunching, I thought everyone's face was a bit flushed. I guess mine was, too.

At cafés in Brussels, there always is a little extra treat: *speculoos* (almond cookies) and a wrapped piece of chocolate when you have coffee; with soft drinks and beer, it's a small dish of peanuts. What a nice tradition.

Belgians have a passion for truffles, those superb, unbelievably rich, velvet-textured chocolates. (So does anybody who has tasted them!) People discuss the merits of the two leading chocolate makers—Maison Neuhaus and Maison Godiva—with such strong feeling, you'd think they were rival political parties. Chocolate shops here—and there are masses of them—remind me of boudoirs. fragile and old-fashioned looking.

On the Grand Sablon Square, the Wittamer pastry shop rates as the Cartier of pâtisseries—for its shiny tarts, decorated cakes, small cream-filled pastries. Au Vieux Saint-Martin is an attractive tea room that's open from nine in the morning until after-theater hours.

But antiques, not food, are the chief attraction at Grand Sablon Square. At Costermans (collectors and specialists in wrought iron), a large eighteenth-century house is brimming with everything from fifteenth-century firebacks in cast iron to modern stainless-steel-and-glass fire screens. I was fascinated to watch a craftsman, one of the last of this field, working to restore an immense iron gate tipped in gold leaf.

A special charm of Brussels is its parks. They're as dense as forests and impeccably groomed. At night, Brussels lights up its parks, palaces, churches, and monuments and looks quite wonderful. Notre-Dames-des-Victoires, with its stained-glass window illuminated from the inside, has a special glow; the church appears like a lighted bridge between the Grand Sablon Square and Petit Sablon Park. Day or night, the classical Palais d'Egmont, Versailles-grey and set in a huge park, has enormous style.

Hilton innkeepers, famous for building their hotels on the prized real estate of every town, haven't missed in Brussels: the Brussels Hilton sits on the edge of Egmont Park. Dinner at the Hilton's quiet Maison du Boeuf, with its view of the night-lighted park, is both a gastronomical and visual treat.

Brussels' Hilton deserves top marks, too, for choosing French *haute couture* designer Hubert de Givenchy to "dress" their guest rooms. Givenchy chose and redesigned everything from the green carpets in the corridors to the striped bath towels, the prints on the walls, the lamps; he even suggested which fresh flowers to put in the rooms. Givenchy had the curtains, bedspreads, and small cushions made from printed cottons by Zumsteg, the new decorating division of Abraham, a Swiss fabric manufacturer that's a favorite of the *haute couture*. He stocked hotel bathrooms with wonderfully scented Givenchy soaps.

Close to the Hilton—and all around Place Louise, Gallerie Louise, and the nearby, streamlined shopping mall, Garden Stores—you find attractive boutiques that have that familiar international elegance that goes with big cities.

Brussels has masses of walking streets closed to traffic. The Galleries—high glass-domed arcades hung with flowers, flags, and wrought-iron lamps—are a joy for shoppers.

Lining the broad Avenue Louise, solid, overly decorated bourgeois houses with turrets and curlicue iron balconies are an amazing record of *fin du siècle* architecture. For a delicious field day of Art Nouveau, the Victor Horta Museum is an eye-opener. Built in 1911, at the peak of the Art Deco period, this building is where the master architect and interior designer worked and lived. Everything here—from the umbrella stand in the foyer to the doorknobs, cupboards, and chairs—is a work of decorative art.

The David and Alice van Buuren Museum is a Brussels gem. Masterpieces by Breughel, Guardi, and Max Ernst and works by two important modern Belgian artists, Permeke and Van de Woestyne, are shown in this 1929 period-piece house. Raoul Dufy de-

(Continued on page 405)

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BRUSSELS

(Continued from page 403)

signed the geometric rugs and an important vase, here; lamps are by Lalique. The museum's windows frame views of the landscaped gardens that Mrs. van Buuren loved. A triumph of a setting.

"Triumph," too, is how to describe dinner at Comme Chez Soi, one of Belgium's shrines of *haute cuisine*. The restaurant is small, seats about forty people in a long room with Art Nouveau mirrored walls.

At Comme Chez Soi, I ordered the fish mousse, light as angel food; a rose-pink fluff of rich ham mousse; *bar* (bass) in basil sauce. Then came the most beguiling-looking, tenderest lamb chops I've seen, served with white asparagus tips. With a lavish assortment of petits fours appeared Pierre Wynants, the restaurant's young master chef. Pierre is the third generation of Wynants to run Comme Chez Soi: his restaurant's guest book reads like a documentary of fifty years of fine meals eaten by artists, writers, royalty, heads of state.

Downtown Brussels, around the Place de Brouckère, is a city area sheltered from the elements. Covered arcades link streets, like hyphens; buildings have deep overhangs. Sidewalk cafés under broad awnings (and with infrared heating units in cool weather) are comfortable twelve months a year.

At Place de Brouckère, see the fruit at



Above: The canal at Beloeil Castle. Two hundred years ago, nobles would drive from Versailles to lunch here

Maison Togni, a still-life masterpiece made possible, today, by refrigeration and fast planes. I saw fruits there I'd never seen or tasted, all were blue-ribbon prize-winners from around the world.

My first foray outside Brussels was to the castle of Beloeil, which has been in the family of the Princes de Ligne for almost a thousand years. The present castle—rebuilt in 1900, after the original was destroyed by fire—rates three stars in the Michelin guide. Its art collection is first-rate, and its enormous park is the best in Belgium.

On the way to Beloeil, I stopped to see two attractive restaurants at the Bois de Cambre, on the edge of Brussels: the small, pink Henri I, with its open fireplace for *grillades* (and $11 three-course meal—reasonable by Belgium standards) and, in a sixteenth-century farmhouse, the more expensive Le Brasier.

At Beloeil, buses were disgorging tourists at the castle gatehouse as I drove up. Prince Antoine de Ligne came out to greet me. The two castle wings with tall mansard roofs, he told me, date back to the seventeenth century. "They used to be stables," said the Prince, as we entered the hall.

I joined three generations of De Lignes for lunch: The Princess mother, her son Prince Antoine, and three of his children. Each grandchild greeted the Princess with three kisses *à la Belge*, then kissed her hand. It was years since I had seen this respectful greeting of older people.

Lunch talk about the De Ligne family covered, it seemed, the whole history of Europe, but sounded as fresh as last night's gossip. "I'm called *le petit diable*," said the Prince, pointing to a medieval portrait of his namesake, Antoine de Ligne, called *Le Grand Diable*, who died in 1532 in the service of Henry VIII. Chatting about the distance of Beloeil from Brussels (less than an hour by car), the Princess said, "In the eighteenth century, people would drive over from Versailles for lunch and return in time for supper with Marie Antoinette."

After lunch, the Prince guided me through the castle. Ducking groups of tourists—"We often put up guests in the castle, and groups arrange receptions in the grand salon," said the Prince—he pointed out the castle's most important treasures: two carved coral cabinets inlaid with silver and ormolu; a pair of Coramandel armoires; Boule chests; Compagnie des Indes vases; Savernerie rugs; Tenniers tapestries; romantic portraits—of the beautiful Princess Murat, of Queen Eugénie and her husband, Napoleon III—by the nineteenth-century artist Winterhalter.

Then, we made a tour of the two-hundred-and-forty-acre park designed in the French eighteenth-century style—classical and full of long views. An enormous basin mirrored the back of the turreted castle and the landscaped wood.

As I was leaving for Brussels, not Versailles, the De Ligne children—dressed now in jeans and pullovers—were tearing around the courtyard on bikes. "Do stop at the Castle of Attre, it's almost on your way," said the Prince. Two castles in one day?

Of course, I went to see the small neoclassical Attre castle. It's been in the same family since 1794. The present heir, a tall, serious man in his late sixties, came down from tree pruning to show me around.

The interior was full of charm: delicate stucco ceilings (my favorite, a frieze of birds in flight in the Louis XV pale-blue paneled drawing room); a lovely wrought-iron stair rail; an enchanting flowered silk, which covered both the walls and furniture in the *petit salon*. French windows opened to a view of cows and lambs.

Then, desperately in need of tea, I drove to a nearby inn, Auberge du Vieux Chaudron. It was closed that day. I was luckier at the Relais de la Diligence, another posthouse on the Tournai-Brussels road. It was open, unpretentious, wet from scrubbing. Both of these restaurants suggested by Prince de Ligne are handy stops on castle-seeing jaunts.

Returning to Brussels through incredibly flat country, brilliant shafts of late-afternoon sun pierced the grey sky. In the foreground: a knot of village, needle-thin spire, curling span of river. Low country, indeed!

In the pastures, herds of cows stretched out voluptuously in the green grass. The farmers' saying—a lying-down cow means rain—is true. It poured.

Note: Coming up for Brussels in 1979 is a full year of celebrations to mark the one-thousandth anniversary of the city.

Happy birthday, Brussels. ▽

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Health

Childbirth as a cancer preventer...blood without a bank account...old running myths overruled...on-target medicines

By Melva Weber

HOW TO BE YOUR OWN BLOOD DONOR

Autotransfusion—returning a patient's lost blood—is a new technique expected to save lives of accident victims and to make safer a number of surgical operations such as heart surgery, where heavy bleeding is the rule. As it's shed, blood is vacuumed up and put through a device that filters, cleanses away contamination, adds anticoagulant, and pumps the blood back into the patient's circulation. Use of autotransfusion in hospitals is on the increase, provides advantages of already warmed blood of the correct type, with more platelets and clotting factors than banked blood.

Returning a patient's own blood also eliminates the risk of transfusion hepatitis, which can happen with blood from a donor who carries the disease. At Johns Hopkins Hospital in Baltimore, autotransfusion used for heart surgery reduced by half the need for banked blood, saving thousands of dollars for patients and hospital. Johns Hopkins authorities believe autotransfusion systems, when in general nationwide use, can save millions of dollars each year in cardiac surgery alone, help the nation's chronically short banked-blood supply go farther.

YOU, TOO, CAN RUN

There's no reason almost any woman in good general health can't have the benefits of running for exercise. Joan Tomasi, medical-surgical instructor in nursing in Hanover, NH, a long-distance runner herself, disposed of some common myths about running for women in the *American Journal of Nursing:*

- **Breast injury.** Running will not cause sag, stretch, or enlargement of breasts, said Ms. Tomasi. A supportive bra will control bounce. Cream or tape can handle nipple-chafing.
- **Menstruation.** You can run, even compete and win, at any time in your menstrual cycle. Also, the exercise may help to regulate the cycle and to relieve cramps.
- **Pregnancy.** Studies show that women athletes, even when they continue competition into pregnancy, have quite normal pregnancies. And those who resume competition following childbirth generally equal or improve their earlier performance records.
- **Menopause.** Women can run at any age. Just follow the guidelines for starting any new exercise program.

MEDICINE BY MAGNET

Two young Northwestern University medical students, Andrew E. Senyei and Kenneth J. Widder, already are making therapeutic history. They've invented a system that aims drugs injected into the bloodstream directly at the part of the body where they're to act. As *Medical World News* reported it, the drug dosage, along with particles of iron oxide, is compounded into microscopic-sized spheres of human albumin. When injected, the drug goes right to the place it's needed instead of diffusing throughout the body. Why? Because an ordinary magnet placed over the target site—a knee, for example—pulls the iron particles, carrying along the drug dose and focusing the medicine at the desired spot.

When patenting and the necessary human studies are completed, the new drug-delivery system is expected to be useful for various purposes—such as concentrating a cancer drug where the tumor is.

BIRTHS vs. CANCER

Pregnancy—or some component of the childbearing process—appears to protect women from ovarian cancer, according to London epidemiologists. In their long-range study, reported in *The Lancet*, of women in Britain and the U.S., Drs. Valerie Beral, Patricia Fraser, and Clair Chilvers observed that the more children a woman bore, the lower her risk of ovarian cancer. The researchers, at London School of Hygiene and Tropical Medicine, checked their figures against many generations in many countries and across social, religious, immigrant, and ethnic groups. Family size appeared to be the factor most closely related to the incidence of ovarian cancer; and diminished family size during Depression years was later clearly reflected in increased ovarian-cancer deaths. Because today's women limit their family size, is increased risk of ovarian cancer inevitable? The team's study may lead to discovery of cancer-protective factors.

NO BURNING COLORS

You can help hold down unhealthy air pollution by making it a rule never to burn the Sunday paper's color sections in your fireplace. And never to start your outdoor grill with these color pages. The reason: Colored inks used in newspaper magazine sections contain substantial amounts of lead, which can become airborne and be taken into the lungs. Also, if color pages are burned in a grill, food could become lead-contaminated. This tip comes from Ward Duel, M.P.H., of the American Medical Association's Department of Environmental, Public, and Occupational Health. He added that black-and-white newspapers carry very little lead, can be handled or burned safely.

THE WALK-ON RESCUE

The technique of cardiopulmonary resuscitation (CPR) for first aid in heart attacks involves strong, rhythmic pressure applied to the victim's breastbone. In classic CPR, the rescuer presses with the hands, using the weight of the upper body to push the breastbone down. Some would-be rescuers don't have weight or strength enough to perform CPR effectively. At Case Western Reserve University School of Medicine in Cleveland, Laurence H. Bilfield and Gary A. Regula, Ph.D., developed a possible CPR alternate—with leg and heel instead of hand and arm. (This new, still-unproven method should not be tried without prior training.)

Shoes off, the standing rescuer uses a big toe to locate the supine patient's xiphoid process (the bump at the bottom of the breastbone), then moves the heel of the foot forward to the proper position and pushes downward. The leg-heel method would make a lightweight or tired rescuer more effective, the Cleveland team reported in *The Journal of the American Medical Association*. But, before the technique can be recommended, more laboratory tests and field trials will be done.

ITCHING SKIN: INHABITED?

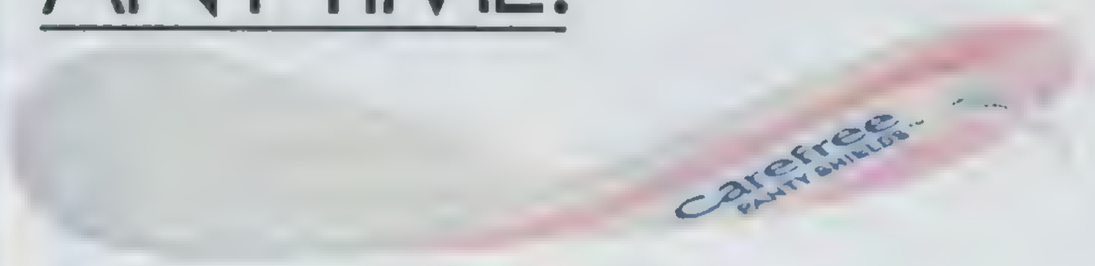
Scabies, a skin disease, actually is the work of a tiny body mite that burrows into the skin, lays its eggs, and produces itchy eruptions that can resemble any of a variety of skin conditions. Scabies formerly was uncommon, but today it's happening in epidemic proportions throughout the world—and even the cleanest of persons is not exempt. So reported Milton Orkin, M.D., and Howard I. Maibach, M.D., in *The New England Journal of Medicine*. Dermatologists in the United States now find mite infestation in as many as one of every twenty-five office patients.

Invisible to the naked eye, the mite is transmitted by personal contact. Drs. Orkin and Maibach suggested to fellow physicians that scabies should be suspected and looked for whenever several members of a family or other group develop itchy eruptions.

The mites can be destroyed by treatment with any of several effective creams or lotions. But these must be used with a doctor's careful supervision, because the drugs are potent and can affect the central nervous system if they're overused. Sufferers do tend to overuse the drugs, mistaking drug-caused irritation for continuation of the infestation.



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VOGUE'S



Great news: handbags with shape, texture, style...

● To look for this fall: bags with construction, but not "little boxes." New soft satchels with texture interest—in the working of the leather, in the stitching—shaped-up, and roomy (the sign of a modern bag) . . . **1.** "Soft" take on the saddlebag—in supple luggage leather. Prada from The Very Best of Nancy Knox, about $215. **2.** The texture of a scored leather bag, stitched and edged in beige. La Bagagerie, about $240. **3.** Dark-brown raw-edged leather saddlebag—as "rough" as they come this year. La Bagagerie, about $70. **4.** More "design"—more shape—to Bottega Veneta's tobacco-brown textured leather shoulder bag. About $165. **5.** The new feel of a clutch—in dark-brown suède velours. Gucci, about $115. **6.** A "handbag" with all the shape and construction of a folio. Dorothée Bis, about $75. **7.** A "cleaner" look to Barbara Bolan's punched leather clutch with an elasticized strap. For Bolan Too, about $145. **8.** The Western influence: the classic hand-rubbed brown leather saddlebag with yellow stitching. Hunting World, about $210. Stores, next to last pages.

the focus on a belt, the finish of a hat



● Snapped as they were shown at the New York collections: Ralph Lauren defined the waist with the perfect leather belt—man-tailored **(9)** or Western with a tooled silver buckle **(10). 11.** "Jewels" for day—Bill Kaiserman's suède sash studded with stones. . . . At Anne Klein, Adrian Landau's snakeskin cummerbunds **(12, 13)** with narrow knotted ties. **14.** Mary McFadden's suède "Crusader wrap"—on an easy-evening "suit."... At Perry Ellis, the belt was the finish—the "closing" on his corduroy coat **(15),** the cinch for a sweater-jacket **(16). 17.** Julio's low-riding "yoke" of gold lamé for late-day. **18.** The boa-as-belt, with all the whimsy you expect from Stephen Burrows. **19.** Geoffrey Beene's stretched-down cap with a tiny rolled brim. **20.** More character: Ralph Lauren's cowhand hat. . . . At Geoffrey Beene, the stroke of color came from berets **(21, 22). 23.** The charm of a trim fedora, at Stephen Burrows.

News: the way accessories make all the difference this fall....Always: the right proportion, with added color/texture interest, a sense of shape and ease. A perfect accessory now has all the adornment it once took a belt, a bag, jewelry, and a hat--together!--to achieve. Often, the whole character of a look comes into play in the accessories. What counts now: the strong ''item'' that can stand alone. A few of our favorites and the emphasis they bring to dressing:

● The best muffler: shorter, squared, never ''flyaway''--Geoffrey Beene did it in bright colors, in suède!--to add to tweeds....

● A scarf with all the flash of ''jewels'': Tarlazzi's big glitter square... the spice for a daytime suit.

● The crisp white shirt and what it does for dressing now--the look is clean.

● The single strong belt...to wear with everything! Outstanding: Barry Kieselstein-Cord's belts in beautiful leather or reptile, with a precious gold or stenciled silver buckle--the new ''edge'' that metal gives a belt now.

● The hat (you see some of the best, this page), the perfect earrings --diamond studs (the news: for day!), by Elsa Peretti of Tiffany--that bring focus to the face.

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From the New York Collections

a guide to dressing for the way we live now

When you see the New York Collections, you see American fashion at its best, but you see more than clothes—it's a question of style...of looking at a certain way of dressing that goes with the way we live now. To give you a better idea of what we mean: there are fashion designers who make a career out of fantasy, entertainment...and that's fine—as entertainment. **But for clothes—real clothes—you want a different kind of fashion—the kind you get at its best from American designers.** They know what your needs are, what's going to work, what isn't. It's not fashion that succeeds or fails on the length of a hemline or the width of a shoulder: it succeeds because it gives you what you need and what you want in the most attractive way possible. And it's the kind of fashion that this whole issue—our report on fall/winter in the New York Collections—is based on....

What you get first is what you need most—clothes for day. And this year you get a definite look and a definite line. A look that's pulled together, assembled. Because, whether or not you work, if you're out in the world, doing things, whatever the reason—you're not going to be satisfied with random pieces, with an all-over-the-map look. You want to start "dressed"...with pieces that look as though they belong together.

However you accomplish that look this fall, **there's a very real difference in line.** It starts wider and squarer at the shoulder, narrows in everywhere else—there's a small, defined waist, held but not cinched: there's smoothness over the hip, the most narrowness from there. Everything you'll be seeing—day and night—is a little more contained, more controlled.

With that in mind, the biggest news for day is the news of a coat—real coats...and a real choice. But here's where you don't want to get carried away by "fashion statements"—big shawl collars, padded shoulders, mile-wide lapels—these are not the things you're going to be happy living with for any length of time. The coat you *can* live with: a Chesterfield or some version of a boy's coat, or a straight, narrow-falling raglan-sleeve coat. And the way to own it—to own any coat, whether it's 3/4, 7/8, or a longer length—is with its own skirt or pants. You know that you can swing a good coat over anything, but you're that much ahead of the game if you start by swinging it over the right thing—the thing that works best with it. For example, a trim 7/8 coat in a wonderful brushed-and-heathered tweed with a narrow skirt to match...or a soft navy cashmere wrap-coat over straight-legged pants...a narrow coat in gleamy-soft grey corduroy belted sharply over a grey thick-knit sweater and grey corduroy slit skirt. What all of these coats have in common—besides companions—is texture interest. The adjectives that apply: fleecy, brushed, heathered, lofty, lustrous, knitted. If you're looking at a coat and it's smooth, dull, steam-roller flat, try walking to another coat rack. **In every case, texture is the thing to put your money on.** And not only in a coat—if you're going out to buy pants, go for the sleek texture of covert cloth or cavalry twill; if you're going for a sweater, look for crunchy, unprocessed lambswool, or thick Shaker knit. Whenever you're shopping for something new, shop for texture—it's your best guideline this year.

And—back to key pieces for day—shop for a jacket. For adding texture and polish, for pulling a look together—nothing does it like a jacket. What to avoid: anything that smacks of a blazer or tough man-tailoring. Instead: a little square-shoulder wrap-jacket to the waist...or a longer, almost-to-the-hip jacket belted for a peplum effect. Always—the jacket with a skirt or pants....A great-looking mahogany suède jacket over a mahogany tweed skirt...or pale-celadon suède over celadon suède pants...taupe-and-grey tweed over taupe pants with a silver silk shirt ...a soft, shirty corduroy jacket over a corduroy skirt—as a suit—and the same jacket over a two-piece wool dress, even over a satin pyjama at night....For evening, the look of a jacket in knitted chenille over scarf-thin coupe de velours or reversible-quilted silk with a bouclé mohair bias skirt. Jacket dressing implies a certain versatility; texture takes a jacket from dressed to more dressed, from day to evening.

What's true of jackets is true of everything this year—**texture and color turn the look to evening,** to the kind of evening we're talking about in this issue—the most familiar, most often-spent kind of evening. And for this smaller evening—the ease, the narrowness, and the appeal of day-dressing carry right over.

The important look—the Ford of the year—the look of narrow pants with a narrow-falling dress or a longer tunic that wraps like a man's dressing gown. Always in the richest fabrics: satin, quilted satin, charmeuse, velvet, in colors that go from bright—purple, parrot green, fire-engine red—to smoky and deep teal blue, berry. **And a word about color in general, it's all warmer, richer.** Browns for instance, have become toastier, copper-y, russet-y; it isn't as simple as dark brown. Beige has been warmed up with bois de rose...and that's only the beginning.

We started by saying that American fashion—that the fashion in this issue—is not fashion-as-entertainment. **That doesn't mean we've taken out the delight.** A woman deserves—and should demand—enjoyment from everything she puts on. When we say you'll see clothes that work, we're not saying you're going to see a line-up of tough little "working uniforms"—that kind of dressing has nothing to do with modern ease and attractiveness, and don't let anyone tell you otherwise. The precise reason these clothes do work is that they look so good—there's a certain appeal built in to the textures and colors...to the narrowness of the line. But there's more—there's the delight that comes from the added thing that gives a look charm and character. **There's the delight of makeup this year...delight that goes beyond color.** Makeup is another way to add texture—a shimmering texture to skin at night ...lips with a new depth of color-plus-shine...and texture that even changes nail color—deep, but transparent color, shiny as glass.... **There's the delight—the answer!—of a good-looking, good-sized bag**—soft but shaped, in tooled and textured leathers. A bag that holds everything you really need (but not the kitchen sink!)....There's another delight—another answer—in a jacket at night. A jacket for warmth in thick hand-painted quilted silk or down-filled satin or down-filled leather gleamed with gold!... **There's fur that's long-haired, lush and silky, with more style than you've ever seen in a fur....**There's the delight of wearing a funny little hat in crushy leather or shot-of-color beret....The delight you get from stockings this year—at night, with a sheer shimmer of color—plum, bronze, pewter. And for day, the warmth and color of thick-knitted textures on the leg....The delight that happens when you add a bare, bright fuchsia sandal to navy pants and a navy jacket and the way it turns the whole look around.

In the end, the real delight in fashion doesn't depend on all the shouting and fussing and big, splashy runway effects—it turns on the whispers, the small, sneaky things that give a look an edge, a bite, a new appeal. And the most pleasure, we think, comes from having what you really need, having the best of it, and knowing that it makes all the difference not only in the way you look, but in the way you feel about yourself—and we've made a whole issue of it....



the clothes to live in now...

On these ten pages, you're going to see the kinds of clothes that work when and where you need them most. And you're going to see them at their best. But it isn't just clothes...the way they're worn—the accessories, the hair and makeup, the attitude—is as much a part of the story. The whole point—not only of these pages but of this issue—is the look of a modern woman at her best. Everything that goes into that...that has to do with ease and attractiveness, with a pulled-together-yet-casual polish, has to do with fashion today

Symbol for the look now — the look of you-at-your-best. The elements: makeup done with that end in mind — not for special effects. Hair, soft, cared-for, with more line to it. And the jacket — symbol for the new finish — the new pulling together — in fashion. One of the best — with skirts, pants, everything — thin mahagony suède, from **Donna Karan** and **Louis Dell'Olio** for Anne Klein & Co. About $530. Saks Fifth Avenue; Kaufmann's; Woodward & Lothrop; Montaldo's; Rich's; Higbee's; Hudson's; Famous-Barr; Balliet's; Sakowitz. Hair, Harry King; makeup, Ariella. Accessories, next to last pages. *Beauty Note* . . . The secret of an underplayed-but-pretty makeup: sheer texture, soft color. Here, from Helena Rubinstein — Silk Fashion Liquid Silk Foundation in Sunny Beige, The Sheer Shadow for eyes in Polished Amethyst, and Sugarberry Brush-On Lips.

for all of the dressed-but-not-dressed-up evening "events"— the answer: Mary McFadden's new dinner suit. With the extraordinary color/fabric play, the narrow line, all the imaginative touches Mary always brings to evening



Penn

Everything that makes a suit so appealing — the polish, the ease. And the delight that comes from dressing Mary's way in a very un-suit kind of suit. The narrow jacket in quilted plum silk gauze lined with fuchsia silk, her narrow bias skirt in slate-grey bouclé mohair, and charcoal silk gauze blouse, tied at the wrist. With a waist-wrap of crushy red suède, flings of fox, gold-dipped brass feather earrings— when Mary gives you a look, she gives you a total look. (Sormani silk gauze, Franetta mohair, Pearce Brothers suede). Suit, about $2,030. Late Sept., Bloomingdale's; Nan Duskin; Saks-Jandel; Hudson's; Kane's of Chicago; Balliet's; Lou Lattimore; Frederick & Nelson. Hair, Garren at The Plaza; makeup, Ariella. Accessories, next to last pages. *Beauty Note* . . . Fragrance news from Charles of the Ritz — their Enjoli — a warm, upbeat, long-lasting scent. Makeup from the same source: gleamy Autumn Wine Liqui-Creme Lipstick glossed with BerryWood; Terra Rose and Sweetbriar Revenescence eyeshadows.

THE NEW YORK COLLECTIONS



the clothes to live in now...

The basics for a city or country weekend...relaxing anytime...the best-looking sweater, shirt, and pants. And we don't mean sports gear, anything thrown-together. Perfect example of what we do mean...Calvin Klein's casual...carefully thought-out...from the look of the fur to the look of the boot

All spare, simple, but racy. Calvin's cotton corduroy Western jeans, cashmere sweater, impeccable wool/silk shirt. All in deep rich colors. If you had these three pieces, you'd have a built-in, "nothing-to think-about" look. And if you're ready for a fur . . . in the same mood his Tanuki raccoon. Shawl collared, shorter . . . the most usable, wearable of coats. Calvin Klein Jeans, about $40. Lord & Taylor, Nan Duskin; Hudson's; Famous Barr; Sakowitz; Frost Bros.; ZCMI Sweater, about $130; shirt (Bini/The Ideacomo Group), about $130 At Lord & Taylor; Nan Duskin, Woodward & Lothrop; Rich's, Hudson's; Famous-Barr; Balliet's, Sakowitz. The coat by Calvin Klein for Alixandre, about $5,700. At Bergdorf Goodman; Nan Duskin; I Magnin. Hair, Harry King; makeup, Ariella. Accessories and additional stores, next to last pages. *Beauty Note* . . . More of Calvin Klein's look from his Mauve Face . . . Deep Mauve Powdered Eye Shadow. Burgundy Lip Color



Penn

THE NEW YORK COLLECTIONS

the clothes to live in now...

If you have to be dressed for day—whatever the reason—you want a look that's assembled. When you find that and it has the ease of separates-dressing, you've found the perfect base for a working wardrobe. And you find it again and again at Geoffrey Beene—he gives you what you need—with his unmistakable sense of style (and humor!)...

A look that starts out as a look — indispensable for any busy life . . . Geoffrey Beene's narrow-falling, easy dress — buttoned, small-collared — in thin loden-green wool, pulled together with a loden herringbone tweed jacket — soft and shirty — and the punch of a red suède muffler. Even if it didn't work as well, you'd want it for the way it looks . . . for the dash. (Fabrics by Gandini). About $1,890. To order at Bergdorf Goodman, Nan Duskin; Hudson's, Northland, Stanley Korshak; Swanson's on the Plaza. Hair, Garren at The Plaza; makeup, Ariella. Accessories, see next to the last pages of this issue. *Beauty Note* . . . Something else that uncomplicates a busy life — a wonderful makeup that goes day to night. Here, from Lancaster, their new lipliner pencil #1 Cuivre with #52 Medium Deep Burgundy lipstick. And for eyes, Radiant Eye Cream in Angora.



THE NEW YORK COLLECTIONS

Penn



What you want for restaurant/theater evenings, museum openings, most nights out...a look that's daytime-easy...with excitement that turns on rich fabric, a little glitter, a lot of polish. The way Geoffrey Beene does it...the glamour, the allure...low-key but unmistakable. Always top of the form!

[redacted]

Symbol of the new night mood: a show-stopping blouse . . . white satin, silver-sparkled . . . soft, full. Over slim black wool gabardine pants. Put them on, and you know what superb tailoring can do! Add the flash of brilliant fuchsia satin sandals. The whole bit . . . attractive, underplayed . . . as easy for most women to handle as a skirt and sweater. And . . . in a season of jackets . . . Geoffrey's winner! Fluffy black fox . . . the surprise of down-filled silk sleeves, a zippered front. Silk blouse (Taroni/The Ideacomo Group), pants, and a matching black wool gabardine (Gandini) jacket we didn't show, about $1,090. Late Sept., Bonwit Teller; Jacobson's; Dayton's; Swanson's on the Plaza. The jacket, Geoffrey Beene for HBA, about $3,250 Bergdorf Goodman; Nan Duskin; Saks-Jandel; Montaldo's; Bonwit Teller, Chicago; I. Magnin. Accessories, next to last pages. Hair, Garren at The Plaza; makeup, Ariella. *Beauty Note* . . . With this look, go for a bright-but-delicate makeup – Payot's Prune powdered eyeshadow on the lids, Albane #03 outlined in Brun Rosé on the lips.

Penn





more of a look...
more of a difference

The new real-life dressing–all-of-a-piece, with the accent on ease American style

The clothes on these pages represent more of the news—and more of the clothes that work—real-life dressing at its best. What they all have in common—besides their ease and it's a particular American kind of ease—is a very pulled-together quality, a new sharpness of line.

What you'll see the most—the new coats and jackets—as a base for dressing, as the key finish for a look. Coats with shape that starts wider at the shoulder, but narrow-falling, easy, in soft brushed or heathered textures...and in a variety of lengths—3/4, 7/8, longer. A 7/8 coat with a skirt as a "suit"...a shawl-collared wrap coat and pants that go with it...the same line and dash in a fur....Then there are jackets—blousons or longer held-at-the-waist jackets—with narrow skirts and pants—sometimes matching, always made-for-each-other, in everything from heathered tweeds to knitted chenille to suède. The point: you always have a suit kind of pulling together, but you're not sealed into anything like an uptight little suit—you have new options.

All of the evenings here fall into the category of "easy." Which means that the attitude and the key narrow shapes (the comfort!) that go for day, go at night—with the difference in the texture, the color, and the accessories. You won't find anything "bigger" than the pyjama, *opposite*...or anything more appealing.

THE NEW YORK COLLECTIONS

Right, at **Geoffrey Beene**, the best definition of a big evening: the luxurious fabric (the color!), the narrowness — and a pyjama that only Geoffrey could do — simply a beautiful soft top and matching sleeve-straight pants in pale-apricot silk jacquard with quilting. Added color impact: his 3/4 jacket in silky mauve fox — you won't find more of a look this season, day or night! Pyjama, about $1,350. Late Sept., Bergdorf Goodman; Nan Duskin; John Baldwin; Joseph Magnin; Frederick & Nelson; Liberty House, Hawaii. Jacket, for HBA, of dyed Norwegian blue fox, about $3,000. Lord & Taylor; Nan Duskin; Saks-Jandel. 18k-gold hair-sticks by Angela Cummings of Tiffany. Other accessories, next to last pages. These fourteen pages: hair, Garren at The Plaza; makeup, Ariella. *Beauty Note* . . . The same luxury-plus-raciness in a fragrance — Geoffrey's Red — and it's not for evenings only.

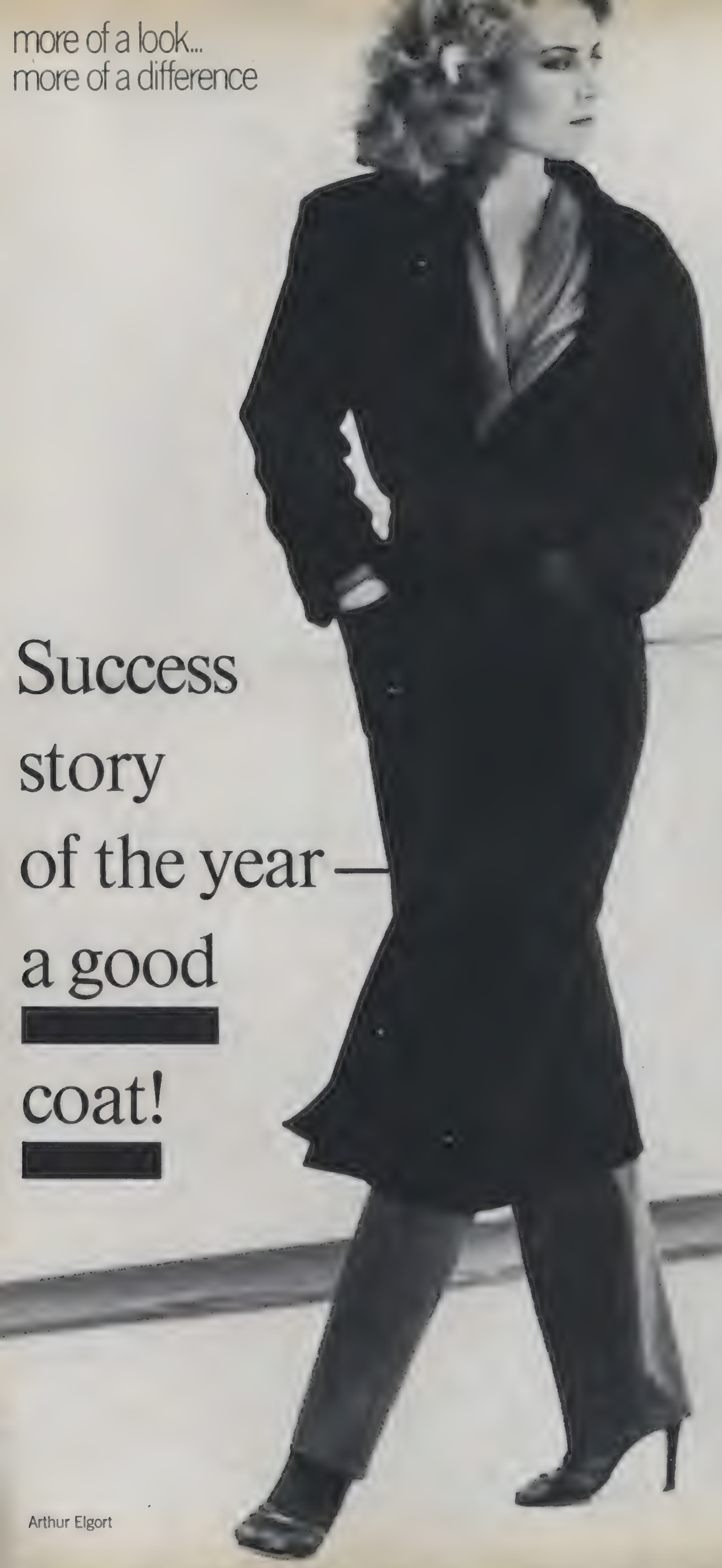
Arthur Elgort

The color,
the look,
the ease—
it's evening
now!

more of a look...
more of a difference

The right jacket —a suit is only the beginning...

Success story of the year — a good coat!



Left: **Calvin Klein's** coat-to-own coat — seasonless navy cashmere, wrapped, narrow, shawl collared. And pulled together — with his charmeuse wrap-top, straight-and-narrow grey flannels. For most women, the base for day in/day out dressing — the most attractive way. Coat, about $500; silk blouse (Y. Nishida), about $160; wool/polyester pants, about $80. At Bonwit Teller; Hutzler's; L.S. Ayres; Frost Bros.

Right: When **Geoffrey Beene** does a soft jacket — 3/4 length, corduroy — jacket dressing takes on new versatility. The jacket with matching skirt and a silk blouse (this way) as an easy suit . . . the same jacket over a two-piece dress, sweater and skirt, and at night, the punch of it over a silk pyjama. Start with this kind of ease — and total look — and you'll always have that, but you'll have a lot more. Suit, of double-faced cotton corduroy, with silk blouse, about $1,350. To order at Bergdorf Goodman; Nan Duskin; John Baldwin; Hudson's; Stanley Korshak. Accessories, next to last pages. *Beauty Note* . . . What's nice now — interesting new makeup colors to play with. One of the prettiest: Orlane's new Figue (as in a fresh fig) shade of Lumilane Lipstick.

Arthur Elgort

THE NEW YORK COLLECTIONS

more of a look...
more of a difference



"Real" coats ...refined, slim, light

Left: From **Bill Blass** . . . the best take on a shawl collar . . . slim, understated, perfect proportion for his navy cashmere coat. A real coat coat . . . light, lean, crisp . . . but not hard-edged. As dressed a look as you're likely to need for day. Coat (Amicale cashmere), about $900. And you can expect a long-range return on your money. Here over slim wool pants (Lafitte), about $360; wool sweater, about $270. At Saks Fifth Avenue; Nan Duskin; Rich's; John Baldwin; Stanley Korshak; Swanson's on the Plaza; Balliet's; Neiman-Marcus. Earrings by Elsa Peretti of Tiffany.

Right: A **John Anthony** suit! For women who believe in suit dressing but don't like being locked into a rigid look. A soft taupe-and-grey wool tweed jacket (shoulders subtly shirred), over taupe wool tweed pants, silver-grey silk blouse and wool/mohair knit vest. The tone and texture mix mark it "now" and it works . . . anywhere! Suit, about $1,040. Fabrics: jacket, St. Andrew's; pants, Adam Watt; blouse, Canepa/The Ideacomo Group. At Bergdorf Goodman; Nan Duskin; John Baldwin; L.S. Ayres; Hovland-Swanson; May D&F. Earrings by Angela Cummings of Tiffany; 24k-gold and emerald ring by Elsa Peretti of Tiffany. Other accessories, next to last pages. *Beauty Note* . . . What works with this softness . . . a soft lip color . . . Heathermist Pink from Estée Lauder's Great-Castle Colors Collection.

The appeal of an "un-suit" [redacted] suit [redacted]

Arthur Elgort

more of a look...
more of a difference

What a sweater-and-skirt night can be!

Arthur Elgort

Now "tailored" with soft touches

Opposite: When **Bill Blass** does sweater-and-skirt ease for evening! His way . . . a fringed cardigan of feather-light chenille, slide-y satin camisole, the thinnest coupe de velours skirt. The ease is still there. What he's added . . . sophistication, a new allure. Sweater, cotton and rayon; silk satin (Lafitte) camisole; rayon-and-silk skirt; matching shawl (Yves Gonnet) and sash. About $1,180. At Saks Fifth Avenue; Nan Duskin; John Baldwin; Stanley Korshak; L.S. Ayres. Earrings by Elsa Peretti of Tiffany. *Beauty Note* . . . Another Bill Blass original . . . his sophisticated new scent, called (you may guess) . . . Bill Blass.

Right: As close as **Ralph Lauren** came to "dressed" . . . as dressed as you need/want to be for little evenings now . . . his trim navy pinstriped dinner suit. With the unexpected, beguiling touch of a creamy silk satin halter. To wear as you see it . . . with high-heeled sandals . . . soft, fluffy hair. The balance . . . the contrast . . . perfect! Don't change a thing! Wool suit, about $559; halter, about $178. Late Sept., Bloomingdale's; Brittons, Columbia, South Carolina; Glasgow, Springfield, Missouri; Connolly's Tulsa. Accessories and additional stores, next to last pages.

more of a look...
more of a difference

The surprise —the ease —of the 3-piece "suit" ...in suède!

This page, **Ralph Lauren** does the three-piece "suit" with everything going for it: all the line you'd expect, but with the softness — the news — of thin suède . . . in a deep dark brown. For a price, yes, but most women would be hard pressed to find three pieces they'd wear more — together or . . the shirt and vest with a wool tweed skirt or satin pants, the skirt with a bulky sweater for day or a charmeuse shirt for night. Shawl-collared shirt, about $624; notch-collared vest, about $384; side-pleated skirt, about $694. Late September at Saks Fifth Avenue; Nan Duskin; Byck's, Oxmoor, Kentucky; Hudson's, Northland; Lou Lattimore; Sakowitz. *Beauty Note* . . . Ralph Lauren's modern approach to the classics, now in scent: Lauren, his first fragrance collection for women.

Opposite: At **Halston**, the new well-thought-out proportion of a 7/8-length coat — he put it over pants, skirts . . . here, over a skirt of the same pewter flannel knit. With the silver fox boa he showed again and again, for day and night — the modern kind of "glamour" Halston does best. Notch-collared wool coat and skirt (Agnona/The Ideacomo Group), about $480. Halston Boutiques; Bergdorf Goodman; Charles Sumner; Rich's; John Baldwin; Balliet's; Neiman-Marcus. Boa, for Ben Kahn, about $2,000. Neiman-Marcus. Elsa Peretti of Tiffany earrings. Other accessories, see next to last pages.

The

"finish"

a shorter

coat

brings to

a skirt

this fall

Arthur Elgort

more of a look...
more of a difference

For dinner in or out... a sleek, polished suit

A dress with real shape ...shoulders ...a tiny waist

Right: It's what **Halston** leaves out that makes the difference! His dinner suit, for instance . . . lean, spare, pared down. And the fabric! . . . rich Burgundy velvet to contrast with the sleekness. For many women, this suit could be the perfect answer to feeling instantly "dressed," instantly attractive. About $490, European Textiles rayon. Halston Designer Boutique, NYC. Added excitement . . . a Burgundy-dyed fox boa. Halston for Ben Kahn. About $2,[illegible]0 Neiman-Marcus. Gold and silver jewelry, Elsa Peretti of Tiffany. *Beauty Note* . . . More of the Halston mystique . . . modern, sophisticated . . . the Halston fragrance.

Opposite: **Oscar de la Renta** . . . guru of glamour . . . does a black velvet dress . . . understated, ungimmicky . . . a real killer! The soft-but-narrow way it falls, the fullness of the sleeves, the smallness of the waist, accented with Tess Shalom's spectacular hammered brass belt. The dress, the look . . . clearly this-season modern, but the kind you can count on for years. Acetate and rayon, about $520 (this includes the belt). Lord & Taylor; Nan Duskin; Hudson's; L.S. Ayres; Balliet's; Frost Bros.; I. Magnin. Accessories and additional stores, next to last pages. *Beauty Note* . . . The glamour, the romance keeps coming from Oscar . . . the Oscar de la Renta fragrance.

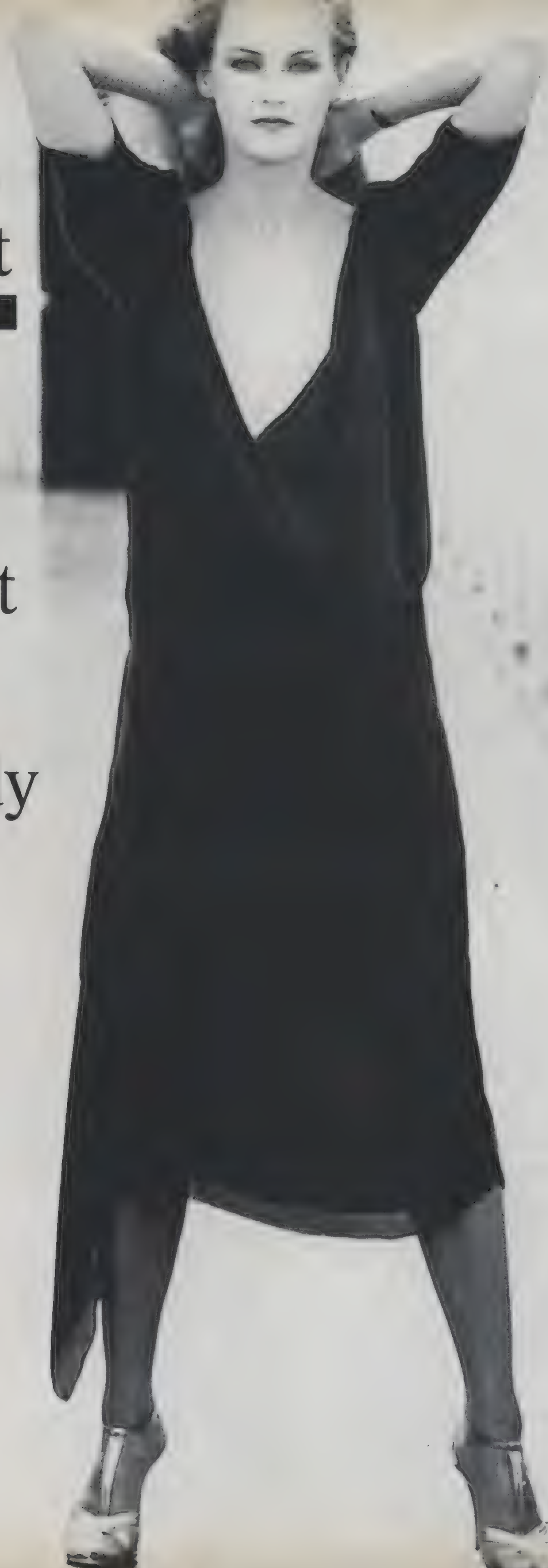
Arthur Elgort

THE NEW YORK COLLECTIONS

Thin, thinner, thinnest

...the dress that just veils the body

more of a look...
more of a difference



This page, **Julio** at his best — and a dress at its most revealing: black silk mousseline, bared at the neck, cut on the bias, and thin as a slip — never has less been more! And throughout the collection: the same thin veilings of fabric, the same "non-dressed" dressing. Of Pomezia silk. About $320. At Lord & Taylor; Higbee's; Jackson Graves; Balliet's; Loretta Blum; Sakowitz; Robert Fields, Costa Mesa, California.

Opposite, the impact of **Maximilian**'s natural Canadian red fox coat! Signal of a more modern attitude toward fur: now, with all the style — the new narrowness, the big rolled collar, the straight shoulder — all the dash and pulling together a coat gives this year. Coat, about $12,000. At Maximilian, New York. Accessory information, next to last pages. These fourteen pages: hair, Garren at The Plaza; makeup, Ariella. *Beauty Note* . . . New combination in a lip color: Aziza's blend of both cream and frost in one, Natural Lustre Lipstick — here, Tawny Coral with Coral Lustre.

The allure [redacted] of fur [redacted] with all the news in a coat this fall



Arthur Elgort

at last...COA

*From **John Anthony**, who always gives you color that's special...the surprise, the appeal...of amethyst with deep bottle green. It went all through the collection. The show-stopper – this light-as-air amethyst wool knit coat – over a green wool sweater and silk jacquard shirt, purple-and-green wool tweed pants. The casual but carefully-thought-out combination of pieces, textures! Another surprise...how neutral this amethyst is...how easily it moves around. Try it over dark brown, over red. About $1,180. At Altman's; Nan Duskin; Woodward & Lothrop; Hudson's, Northland; Stanley Korshak; Leonard, Houston. Accessories, next to last pages. Hair, Garren at The Plaza; makeup, Sandra Linter.*

Real, never-in-the-closet coats...
not just for warmth...
for color, for texture...
for pulling a look together

COATS AGAIN!

A fluffy fox fur...this simple, this easy...could be your all-around, over-everything coat. Under it, the news...a big-knit, bulky white mohair-and-wool cardigan-jacket, just wrapped and belted (about $240). With stone cavalry twill wool pants (about $134). The clothes by ***Donna Karan*** *and* ***Louis Dell'Olio*** *for Anne Klein & Co. At Bloomingdale's; Rich's; Jordan Marsh, Omni; Hudson's, Northland; L.S. Ayres; Balliet's; Sakowitz; Neusteters. The coat, Anne Klein for Michael Forrest, about $2,500. At Lord & Taylor; Carl Herrmann, Pittsburgh; Bonwit Teller, Chicago. Beauty Note...a scent with the spirit, the dash of these clothes...Blazer by Anne Klein, from Helena Rubinstein.*


NEW YORK COLLECTIONS
C
oats are
cozy now...nothing
flat or hard
...rich texture's
the key. More news:
fur cut like fabric
... full-bodied,
crunchy knits
Antonin Kratochvil

Sy[illegible]ted for the excitement in [illegible]oats **Bill Atkinson's** curly, [illegible]ot ty knit, the softest shaping, the softest shading, bers de rose F[illegible] contrast, a hand, real leather belt. Here, worn over his matching mohair sweater, straight velvet pants. Anywhere, over anything, a real prize! Coat, wool blend, about $420; sweater, mohair blend, about $13[illegible]; pants, cotton, about $148. At Bergdorf Goodman, Hudson's, Carson Pirie Scott, Gus Sweaters, Macy's San Francisco

at last...COATS AGAIN!

As a base for dressing, ***Gil Aimbez's*** *straight, easygoing taupe-grey Melton coat with sleeves to push up and a turned-up collar. The kind of coat (and warmth!) that goes over everything, but goes best this way —with his grey-and-green plaid slit skirt and a cashmere sweater. Wool coat for Snafu (about $220); wool/nylon skirt for Genre (about $96). Bergdorf Goodman; L.S. Ayres; Balliet's; Frederick & Nelson.*

What makes a look work now —a contrast of textures, a consistency of color —and a good-looking coat that pulls it all together: ***Mollie Parnis'*** *narrow cardigan-coat in speckled wool knit, over a wool tweed wrap skirt and silk crêpe de Chine blouse, all in the same cream/taupe/brown color range. Fabrics: coat, Amicale; skirt, Yves Gonnet; blouse, Braghenti/The Ideacomo Group. About $950. Bonwit Teller; Nan Duskin; Woodward & Lothrop; John Baldwin; Halle's; Stanley Korshak; Sakowitz.*

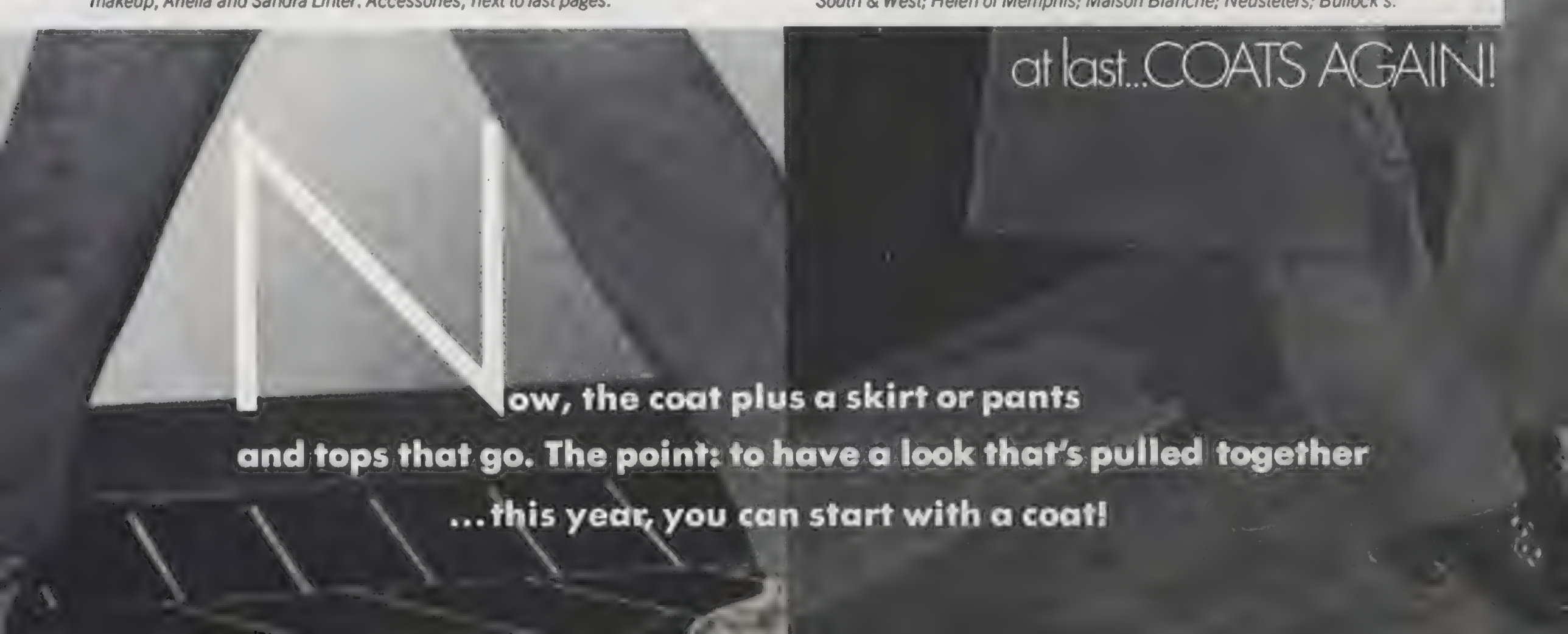
Antonin Kratochvil



The pants suit that starts with a coat: a new 3/4 coat —
shawl-collared, wrapped and belted. From ***Adele Simpson,*** *in heather-green fleece,*
over straight-legged heather-green wool tweed pants
and a beige silk charmeuse blouse. About $760. Saks Fifth Avenue;
Nan Duskin; Woodward & Lothrop; John Baldwin; Jacobson's; L.S. Ayres;
Balliet's; Sakowitz. Both pages: hair, Garren at The Plaza;
makeup, Ariella and Sandra Linter. Accessories, next to last pages.



One of the best things that's happened to coats this year —corduroy!
Harvé Benard's *olive corduroy/green fleece reversible coat, with narrow corduroy*
pants and vest, and a soft green flannel shirt —even casual dressing has
a new polish when all the pieces are made for each other. Coat (Crompton corduroy;
wool/mohair lining, J.P. Stevens), about $280; pants, about $64; vest, about $54;
shirt, about $50 —all, cotton. Bonwit Teller; Woodward & Lothrop; Lillie Rubin-
South & West; Helen of Memphis; Maison Blanche; Neusteters; Bullock's.



at last...COATS AGAIN!

Now, the coat plus a skirt or pants
and tops that go. The point: to have a look that's pulled together
...this year, you can start with a coat!

"U

ndercoating"—

the dress, the suit you wear under your coat—how it works...what it adds...turns the look

Keep your eye on the pale tones...the special look they have under furs, the new darker coats. This beige jersey, for instance. Slide-y. Seasonless. And good night or day... at the switch of an accessory... the change from suède boots to bare sandals does it. By ***Frances Henaghan,*** *in worsted wool, about $88. Saks Fifth Avenue; Lillie Rubin-South & West; Jacobson's; Jackson Graves; J.L. Brandeis; Carol & Mary.*

The joys of a dress with its own jacket! Especially when... it's a light, natural knit .. the long-sleeved easy dress works on its own, with other jackets, a coat .. and the jacket is a bulky cardigan that can move around in your wardrobe. Soft Nomelle/cashmere, by ***Kimberly,*** *about $290. Saks Fifth Avenue, Kaufmann's; Nan Duskin; John Baldwin; Hudson's; L.S. Ayres; Frost Bros ; ZCMI; Liberty House, Hawaii. This page, earrings by Elsa Peretti of Tiffany.*

Rona does the suit that could be a mainstay, a constant traveling companion. With the new shawl-collared, shorter jacket (great belted, too)... an easy skirt. In brown checks with a creamy blouse. Jacket and skirt, acrylic and wool; blouse, Dacron, about $160. We added the vest. Saks Fifth Avenue; Lillie Rubin-South & West; Strouss; L.S. Ayres; Sakowitz; ZCMI; Bullock's, Pasadena. Accessories, additional stores, next to last pages.

For many women...there's always a shirtdress. This year's —crisp, clean, boldly striped in black on cream...with an easy top, narrowness below. To put on now. to put under a leather coat later. **Leslie Fay** dress, polyester and rayon, about $66. Lord & Taylor; B. Forman; Kaufmann's; Woodward & Lothrop; Shillito's; Higbee's; L.S. Ayres; Frost Bros.; ZCMI. Both pages: hair, Garren at The Plaza; makeup, Ariella and Sandra Linter.

at last...COATS AGAIN!

Antonin Kratochvil

TEXTURE

beauty's new impact on fashion

Today, whether you happen to be talking about a lip color or a jacket or a bracelet or a scarf or a fur or whatever, texture is the key word. Every single thing you put on has texture — and a terrific texture, at that!

Look at the glacé lips on the *opposite page*. You just could not have found lip color with such a lacquery depth and such rich, sheer gloss a year ago . . . and, without it, you could never have had such a perfectly designed mouth. Each texture is marvelous on its own. But what is even more marvelous—as you can see on these ten pages—is the way you combine various textures in beauty and fashion to get various effects. The impact is in the interplay. So you want to juxtapose textures that contrast wonderfully—even clash occasionally. The greater the contrast, the more wham you get!

And it is texture that makes the difference between day and evening in clothes now—the only difference! The shapes do not change. But the textures do. Everything you put on for evening is enriched by texture. Without—and here is the clincher—ever losing sight of the light, easy way of dressing that is so much a part of this fall's big news.



impact: glacé lips, lofty tweed, sharp stone

Triple play of textures, opposite: Perry Ellis' loose, lofty, heathered tweed; Boris' aquamarine – sharp, clear, sunk in gold. The glacé lips are a deep, rich red with a very glossy, sheer texture . . . and they are done with Estée Lauder's new collection of Great-Castle Colors. First, Wineberry Lip Pencil is used to draw the outline. Then Café Currant Re-Nutriv Lipstick fills in. Over this goes Hearthstone Red Automatic Lipshine (a special gel formulation is what gives the color such an extraordinary glacé look – as well as preventing running or feathering!). Makeup, Way Bandy. Fashion and accessory information, see next to last pages of this issue.

Stan Malinowski



BEAUTY'S NEW TEXTURE

SKIN

As you go from day to evening, texture is what rings the change. The texture of your makeup, your clothes, your jewels. You do not change your coloring. You do not change your style. Your makeup simply takes on more dazzle, more luminosity. And your way of dressing becomes more luxurious. Your lip color now has an iridescence or shimmer. Your crêpe de Chine shirt now is coupe de velours, with its textured interplay of matte and glow. Your tweed pants are shimmering satin. And your skin, as you can clearly see on the *opposite page*, has a new, beautifully luminous texture. In fact, your whole body can shimmer with a faint blush of color, if you like — your brow, your cheek, your throat, your cleavage . . . more shimmer over your shoulder, down your arm, the length of your leg. Imagine, for instance, the effect of luminous skin just barely visible beneath bronze evening stockings and the strippy sandals you would wear with them.

The wonderful copper and berry shades of makeup you put on for day are spun out to very pale tints at night — and, for the first time, extend a sheer suggestion of color over all of you. A touch more suggestive: shimmering cheek color blushed here and there. Of course, the one thing you want before anything else is very smooth skin. Like satin! No texture can possibly have more impact than that.

impact: shimmering skin, diamonds, coupe de velours

There is no cut-off point for the kind of dazzle you see opposite. Shimmer such as this can give your skin new luminosity anywhere you like. And the play of textures is sensational – Bulgari's blaze of diamonds and stack of other stones; Bill Blass's luxurious coupe de velours. Here, the shimmer is done with Chanel's Ombre Cristalline Highlighter No. I. (If you still happen to have a tan, you simply use Ombre Cristalline Highlighter No. II.) This is worn over Chanel No. 5 Body Creme – that for the satin texture. The nail color is Chanel's Crimson. Makeup by George Newell. Fashion and accessory information, next to last pages.

Stan Malinowski

BEAUTY'S NEW TEXTURE

There is no end to the ways you can play texture against texture, to get some absolutely sensational effect. Even without reaching for a stitch of clothing — or a single jewel. You can get plenty of impact just from what you might call your basic textures, *opposite:* skin, lips, hair.

You want hair that is beautifully clean and strong and silky . . . and shining with the enhancement that a lift of color can give. Hair so alive with health and sparkle that it seems to keep throwing off lights like fireworks — intensifying gleaming lips and smooth skin.

You know that gesture of flinging your hair forward, so it tumbles over half your face. Try it, and see the effect . . . or simply look at the effect here. This is what we mean by playing with textures — it can be quite an exciting game.



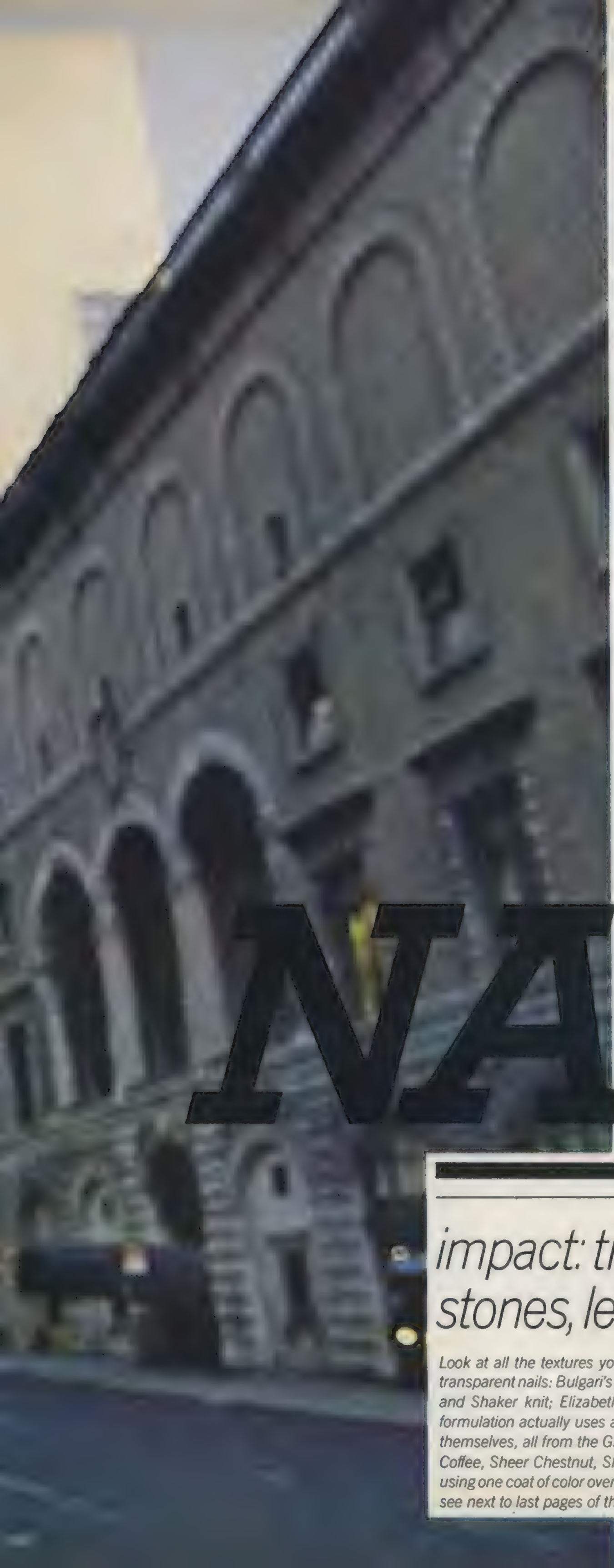
impact: silky hair, gleaming lips, smooth skin

All yours – the textures you see played up, on the opposite page: probably the three most sensuous ones there are. But what does it take to get textures this exciting? Oddly enough, nothing that extraordinary – just a good moisturizing lipstick and good everyday skin and hair care. If you use some of the Haircare Basics that Vidal Sassoon has brought out, that is really all your hair needs from day to day – there is a Shampoo, a Hair Moisturizer, and a Finishing Rinse (the last for the very silky shine). Vidal's Skincare Basics take over where the hair regime leaves off. The lipstick you see is one of Norell's tenth-anniversary shades: No. 40. Makeup, Way Bandy.

Stan Malinowski







BEAUTY'S NEW TEXTURE

Imagine taking intensely dark color and removing almost all the pigment. What you then have is a very sheer suggestion of that color — but, because it was so deep to begin with, a certain depth of color remains. The handful of glassy tints on the *opposite page* shows you exactly what we mean. Burgundy, chestnut, cocoa, and coffee have been thinned to transparency — giving you a whole new sheer spectrum of dark shades. They have lots of color and very little substance. In fact, they are practically nothing but color.

This new kind of texture impact does not stop with nails. You see it in cheek and eye makeup, too. Colors as dark as ink or the deepest berry juices give the barest hint of their color to the skin . . . and the effect is very beautiful.

NAILS

impact: transparent nails, carved stones, leather, Shaker knit

Look at all the textures you have on hand, opposite. They are enough to count on each of those five transparent nails: Bulgari's seal rings and big flat watch with its steely shine; Ralph Lauren's quilted leather and Shaker knit; Elizabeth Arden's transparent nail color – poured thin as the thinnest glass. (The formulation actually uses about 3 percent pigment instead of the usual 18 to 20 percent.) The shades themselves, all from the Great Color Collection of Sheer Nail Tints, are Sheer Sand, Sheer Cocoa, Sheer Coffee, Sheer Chestnut, Sheer Burgundy. Manicure by Inez of the Elizabeth Arden Salon in New York, using one coat of color over two coats of Sheer Nail Tint Base Coat. For fashion and accessory information, see next to last pages of this issue.

Stan Malinowski

BEAUTY'S NEW TEXTURE

Not only do you see new textures in makeup now but you see them played one against another in ways that are quite different from a year ago. Look at how very softly color is used around the eyes in the makeup on the *opposite page*. And how subtly! Even though the eyes are rimmed with color — something you are going to see more and more of this fall — the color itself is the softest there is, and it is applied in the softest way imaginable. This is in contrast to the almost lacquery depth of glacé color on the lips. In other words, there is a change in the distribution of textures: you go softer for the eyes, richer for the lips.

EYES

One reason why eye makeup is so soft is that it is dark, dark color paled to the extreme limit of sheerness — if you started with bright colors you would never get this effect. The eye makeup we showed you in August and will be showing you again in October — as well as here — is exactly that!

The shadow you see winging up at the outer edge of the eyes at right is as soft — and light — as mist. The liner that goes right in among the lashes, top and bottom, is also extraordinarily soft — it is done not with a pointed pencil but with a smudgestick. And that does it — for day. At night, of course, you may want to add some shimmer or iridescence — and a touch more twilight color just beneath the eye. But the shape doesn't change. The darkly soft color doesn't change. Any way you look at it, any hour, it is what we call the indigo eye.

impact: soft eyes, Damascene gold, fleecy Glen plaid

When you really know what you are about, how easy it is – and how little it takes – to get a sensational look like the one you see opposite. It is done by playing Geoffrey Beene's fleecy Glen plaid against Angela Cummings of Tiffany's gold cuff inlaid with iron and Borghese's eye makeup. Exactly how do you do the eye? Start by rimming it with their smudgy Indigo Blue/Soft Silver Blue Eye Shadow pencil – this makes it possible to get right in between the lashes very softly. Then blend Moonstone/Moonstone Highlight Crema Duale Lid Colour up and out from the edge of the upper lid. This and the True Siena Principessa Lipstick worn here are from Princess Marcella Borghese's new Siena Collection. Makeup, Way Bandy. For fashion information, see next to last pages.



People are talking about people...



René Volpi

ANGELA LANSBURY
Fizzly . . . hilariously grisly

Barter . . . a zooming way of American private economic life: It's a possible blow at inflation, perhaps a way to lower personal taxes. Typical barter philosophy, reported in *The New York Times*, from **Martin A. Megregian,** D.D.S.: "Let's face it, if you have a skill, it's a lot easier to work something off than to pay it in cash." And this caution from in-Washington IRS know-law **Ellen Murphy:** "It is hard to say where you draw the line when it comes to services. But, according to the law, if a plumber provides a valued service, the recipient of the service must report the value of the service as income."

Angela Lansbury and Robert Kennedy

Angela Lansbury and her onscreen, onstage career explosion. She stealscenes an all-star cast **(Bette Davis, Maggie Smith, Peter Ustinov)** in out-this-month **Agatha Christie** movie, *Death on the Nile*. "I do a mad tango with **David Niven.** I'm a cross between **Barbara Cartland** and **Elinor Glyn**—but on the skids." Next: *The Lady Vanishes*. "In this, I'm the vanishee. For thirty-five pages, I'm bound up in bandages—hopefully vis-à-vis **Elliott Gould.**" Then, back to Broadway in **Steve Sondheim's** horror musical, *Sweeney Todd*. "I end up in the oven. Very grisly, indeed. Lots of Kensington gore." . . . The **Kennedys,** because of a spate of books concerning them, especially Pulitzer Prize historian **Arthur M. Schlesinger, Jr.**'s prodigious, stature-building but superbly balanced *Robert Kennedy and His Times*. A stop-think Schlesinger conclusion: **"John Kennedy** was a realist brilliantly disguised as a romantic; **Robert Kennedy,** a romantic stubbornly disguised as a realist." And this Bobby-view from **Norman Mailer**'s head, as summed up by Schlesinger: "Kennedy . . . was the sheriff who could have been an outlaw himself."

James Bond and Dr. Joan Ullyot

Wonderful new-from-England, speaks-for-now, deeply romantic poet **Craig Raine,** who jolts the senses with his heart-sprung lyricism. From his poem "The Tattooed Man": "Girls have held him fiercely, as if/he was everything they owned." . . . The woman-boom in sports—with women getting, at last, into all sports, 'specially the team-ier ones. And this think-it-over from **Joan Ullyot, M.D.,** physiologist at San Francisco's Institute of Health Research and herself a prizewinning marathon runner: "Physically and psychologically we're tougher than men. We're also more mentally programmed than men to go through with something. . . . And we live longer. Shipwrecked women survive better than shipwrecked men. . . . It may have something to do with better insulation or better natural ability to metabolize fat." . . . **James Bond**—as played by **Roger Moore**—and the search for a new movie woman for him. Surprise contenders: Vogue supermodels **Patti Hansen, René Russo.**

Rosalynn Carter and Alexander Solzhenitsyn

The ongoing reverberations of **Rosalynn Carter**'s have-at **Alexander Solzhenitsyn,** after he said that we, in the West, are being debilitated by "today's mass living habits . . . by the revolting invasion of publicity, by TV stupor and by intolerable music. . . . No weapons . . . can help the West until it overcomes its loss of willpower." Mrs. Carter's on-the-nose retort: There is "a pervasive desire among Americans to lead a useful life, to correct the defects in our society and make our nation greater than it already is." We are neither, she says, "weak" nor "spiritually exhausted." . . . Running, jogging, and coming up—spinning, plain old whirling and twirling. They're dervishing in Manhattan lofts. "At best," says one adept, "it's de-centering, re-sensitizing—and think what it does for your pulse rate!"

—LEO LERMAN

Norm Seef



ZUBIN MEHTA:

Now, it's his lead

A giant on the podium. That's how fans describe Zubin Mehta, who takes up the baton this month as music director of the New York Philharmonic—at a time when the cult of the conductor is at its zenith.

India-born Mehta blew into the conductor/superstar league like a whirlwind. He made his wunderkind debut in 1958 in Vienna, at the age of twenty-two. At twenty-six, he became music director of the Los Angeles Philharmonic Orchestra and built it to a worldwide reputation. Long associated with the Israel Philharmonic Orchestra (his dream is to take that group to Cairo), Mehta, today, regularly guest-conducts all over the world.

Zubin Mehta is romantic, he is inexhaustible, he is impulsive. (He flew across battle lines of the 1967 Arab-Israeli War to conduct the Israel Philharmonic Orchestra, when Erich Leinsdorf withdrew.) Although best known for his performances of the late romantics (Mahler, Strauss, Bruckner), Mehta sometimes likes to "épater le bourgeois." His recent recordings of the music from "Star Wars" and "Close Encounters of the Third Kind" entered pop-music charts. His musical life is nonstop, but he makes room for family: his father, who founded the Bombay Symphony; his two children; and his actress wife, Nancy.

At forty-two, Mehta is one of the most potentially explosive artistic figures of our time, with his movie-star looks and passionate conducting style. Musicians say he's a warm, generous, and hardworking friend. "As a soloist playing with him," says cellist Lynn Harrell, "I am inspired by the love and power he brings to the music." For jaded New Yorkers, Mehta should be wonderfully invigorating. In the postwar years, Leonard Bernstein made the name of the New York Philharmonic; Pierre Boulez made it a modern orchestra. Now, it's Mehta's turn . . . to make it great.

THE REAL BAR

Barbara Walters, the most talked to—perhaps speaks for herself: about men, motherhood,



BARA WALTERS

the most talked about—woman in the world, about making a career and making choices

Karen Radkai

By Jill Robinson

Trying to interview Barbara Walters is rather like trying to lead Nureyev into a dance. Not because either might be at all unwilling; but because in the case of a Nureyev dance, one would prefer to stand back and watch and, in the case of Walters, one would rather examine how her perceptions get one so completely off guard. She is an absolutely irresistible listener. She knows what you hope you won't be asked but have always wanted to talk about.

Barbara Walters may be the most famous person in the world, the universal analyst everyone wants to talk to. She is an anomaly on TV, where commentators and hosts resemble either the guy the cheerleader married or our slightly sour but comfortable favorite uncle or, if they are women, Miss Popularity winners all grown up. Barbara Walters has transformed the way we look when we work and shattered the myth of a reporter's dishevelment, the guise of chaos that was the cover for the incisive question. She is bright, beautiful, efficient, and assertive; and there is no parallel for her in our contemporary American memory. In another time, Barbara Walters might have been called a witch; in another culture, a Cassandra, a Sibyl; in a royal court, a Mme de Staël. She knows a lot and has a lot of assurance. This drives people crazy.

I'm not sure Barbara Walters would think too much of the witch idea, but I think she has ESP, something only avowed eccentrics go about claiming. Barbara Walters is not an eccentric. She has never, she says, moved, in the classic sense of the word, "outside of the center." People who set precedents are, of necessity, outside the center; but, as she has pointed out, "you don't start out setting a precedent."

Barbara Walters started out to be a dramatic actress; this was in college, at Sarah Lawrence. She admired and thought she bore a resemblance to Katharine Cornell. Maybe. Around the jaw, I think. Mostly, Walters has a pretty face, which, like many women's, is becoming more beautiful as she gets older. With achievement, some of the anxiety leaves the bright beautiful face; it becomes softer. Her clothes, too, have become softer and more casual. There are certain people whose clothes should not be noticed, whose character is powerful enough that elegance cannot be too much understated. Barbara Walters seems to understand that now.

Barbara Walters' office is definitely understated, but not overwhelmingly elegant. There are two pots of blossoming gardenias. Two chrome chairs upholstered in candy-pink velveteen. A cream couch and chair. "One story said I had a special red typewriter, large built-in bookcases, and a park view," she said. The typewriter—not red, and I believe it is a manual—is clearly used.

To reach Walters' office, I passed a crowded ABC newsroom. There was a small outer office, with two desks, shared by her two secretary/assistants. A large assortment of postcards the staff sent to each other while they were on various assignments are pinned to a bulletin board. Mary Hornickel, Walters' secretary/assistant for twelve years, a consummate diplomat with the face of a flower and a sweet manner, has ordered lunch from a deli. Walters has brought a bologna sandwich from home.

Walters comes out to greet me and to ask if someone has called Griffin Bell, the Attorney General, to tell him his interview with her will be on the air. She is fastidious about the small polite details of her business. She is, in this sense, an old-fashioned, masterful executive. Even though it was some years ago, and hundreds of interviews since, that I appeared with Barbara Walters on *The Today Show*, she wrote me a long, warm, hand-written letter when my new book came out. I apologize for not answering that note (or any *(Continued on next page)*



Having a career is not like having a job. "It knocks you out," says Walters. "But there are other choices"

THE REAL BARBARA WALTERS

(Continued) others) yet. I mutter about chaos, and about how I want to find out, for this article, how she does so much. Why is it that the most successful people often accomplish the things the rest of us never seem to have time for?

Barbara Walters took my hand and smiled. "I could not be more different from you," she said. "I am very organized. I could save your life." Without further discussion of the subject (which somehow we never got back to), I can say that she has—every day—a little bit. When I get muddled by indecision and procrastination, I try to pretend I am Barbara Walters and follow through with a sense of clear-cut direction.

Throughout the afternoon, I watch how masterfully she makes suggestions by asking a question, in a completely genuine fashion, never patronizing, never manipulative. She is interested in warmth and informality on all levels, aware of her special impact: the effectiveness of the intimacy that characterizes and enriches her interviews. Her insights and her memory are infallible, probably frightening to some people—although, she says, and I know she believes this: "I am certainly not an intellectual, not brilliant. But, I'm smart. My mind gets to the point, sees things and people very clearly. I can always tell you exactly what people really said." I notice, as she discusses recutting an interview, that she remembers every available shot, every spoken line, every camera angle that might be utilized. There is certainly a difference between what the public will accept from a male or from a female interviewer: the qualities admired in, say, Mike Wallace, are somehow threatening in Barbara Walters. But, perhaps more threatening is her foresight.

Like those of most truly powerful public people, Barbara Walters' private life is more complex and less chic than one would imagine. If we knew the real responsibilities of some of the people we think we would like to be, I doubt that we would change places. She is dedicated and devoted to her family, especially to her daughter, Jacqueline, who is ten. Pictures of Jacqueline and framed, enchanting illustrated letters from Jacqueline to her mother are on display in the office. Barbara Walters' closest friends are women she has known from college. "We knew each other's parents, and there's no jealousy. We have gone through everything together. You talk shorthand after a while."

Walters is warm and casual on the phone, as she turns down a party. She is taking her mother to the theater instead. She tells her friend (referring to another occasion), "Everyone loved you there, the kids were darling. I'll call soon and we'll gossip, although I don't have anything bad to say." She grins, the famous smile going slightly and seductively askew. "Well . . . maybe one or two. . . ." She is clearly born to talk. And although she is scrupulously clear about what is off the record and what is not, she is never tight or teasing, as some people with far less to give away often are.

Somehow, we like to assume that famous people's lives are different, that they always

(Continued on page 504)



Ann Limongello, ABC News

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Barbara Walters "is an absolutely irresistible listener. She knows what you hope you won't be asked but always wanted to talk about"

Barbara Walters says, of herself, "I am certainly not an intellectual, not brilliant. But I'm smart. My mind gets to the point, sees things clearly. I can always tell you exactly what people really said." Walters work rules? Make the point, remember the facts, keep things organized—whether (1) jotting notes, at ABC in Washington; or (2) lining up questions, on a park bench behind the White House; or (3) guiding the final tape, from her off-the-newsroom New York office. The pay-off: solid, "scoop" interviews—with (4) Cuba's Fidel Castro in 1977 or (5) Panama's General Omar Torrijos, this spring.

Karen Radkai

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4

The AWEBO



LOOKING WITH AVEDON

By Susan Sontag

EDITOR'S NOTE: *"Avedon: Photographs 1947–1977" is both a show (opening September 14) at New York's Metropolitan Museum of Art and a spectacular new book (published by Farrar, Straus & Giroux) of women, fashion, beauties. To celebrate this double event, Susan Sontag—philosopher, author of "On Photography"—reflects, here, on fashion . . . and on the eye of Avedon.*

Haunting commerce! Irrepressible art! Fashion is more than the propaganda of couturiers, department stores, makeup firms, or even fashion editors. These efforts to get women to buy more clothes and makeup are also a repository of immobilizing fantasy, of useless delights. Many fashions are more avidly followed than heeded. The industry's feverish, inventive, ever-so-calculating propaganda for the erotic and beautiful has an often indirect, even perverse relation to what people actually *wear*.

Fashion is an acute mentalizing of the erotic. Its subjects are beautiful women, and women comprise most of the audience for these images when they first appear in magazines: women scrutinizing images of women—for an idea of the erotic. Like art generally, fashion concerns itself with dematerializing the material world. In particular, the body itself is made as incorporeal as possible. Skin is transmuted into ivory, its texture purified of imperfections by makeup and lighting. The face is smooth; the silhouette is refined, pared down. The flesh becomes itself a garment, to be presented in mint condition. Always intent on providing an idea of the erotic, fashion transposes the erotic into an image. The ideal would be something very close and quite inaccessible, an image both realistic and preposterous, titillating and chaste, nude and in drag.

Fashion deals out a succession of imperious images, but fashion itself is, first of all, a way of seeing. And not just a way of seeing that is crassly emulative, hooked on staring and shopping; but also disinterested, often ironic, one of civilization's more agreeable excruciations. It is about appreciation, or connoisseurship, based on the recognition of the profundity of surfaces. But a series of statements which assert the superiority of appearances cannot decline to indicate *which* appearances are superior. Hence, the dismaying imperfection of all such attempts to view the world in a superior way.

A superior way of appearing, when it is named, becomes what people understand as a style. Of course, to name a way of appearing as a style dooms that way of appearing to an all-too-predictable mortality. Its destiny is to be *seen through*, to cease to fascinate, to become obvious, then forgotten and to be replaced by another, no less perishable, style. But styles are now granted a kind of immortality. Once dead, a style can be scheduled for a number of posthumous appearances. When revived, it can be cherished in a fresh way.

Similar rules of succession govern the scope of fashion as such. Since for a long time fashion centered on how people looked indoors in formal settings (at the Court, at a ball, at a theater, at a reception), it became necessary that a vocabulary of fashion for outdoor informalities (on the street, at the beach) be developed. After fashion photography came to be typified in static posing, it was inevitable that it would want to show exaggerated, improbable movements. So far as fashion models looked romantic or poetic or at least dignified, someone was bound to come along and make them droll, grimacing, self-mocking. The minimum achievement that defines fashion: that whatever is will be allowed to generate its opposite or its complement.

Once fashion meant a rivalry in reckless ostentation, an all-consuming sport of the upper class. Eventually, fashion also came to mean something more solemn, more anxious, more middle class: the seriousness of the consumer, accumulating well-made products on intelligently planned shopping expeditions, concerned not to be ridiculous or feel deprived, eager to conform. The more fashion came to mean seriousness, the more it was inevitable that in the late twentieth century it would promote liberating frivolity, playfulness, a salutary vacation from looking "right." Fashion becomes the discovery that anything is all right—if worn by the right person.

But fashion hardly died, as is sometimes said, just because "the world of fashion" (a phrase first used in England in the early eighteenth century)—that is, the upper class; later called "society"—has been democratized. That fashion could no longer be understood as a singular directive, a standard to conform to or take one's distance from, did not kill fashion. As transformed, to mean what fashion must in a consumer culture, it is as strong as ever. Fashions exist to be contradicted, to negate

(Continued on page 507)

NEW EYE

A 10-PAGE CELEBRATION OF VOGUE'S OWN MASTER OF MODERN PHOTOGRAPHY

On these eight pages, a special Avedon portfolio: the pulse, snap, biggest looks and most dynamic faces of New York in fall '78

THE AVEDON EYE:

SPECTA





Supermodel, 'Ultima' woman, actress Lauren Hutton now shines in Robert Altman's "A Wedding"... teams with Avedon, again, for a New York spectacular

Lauren Hutton— in a shout of black leather: narrow, spare, strictly non-Punk

CULAR

Fashion, accessory, and beauty information, next to last pages



THE AVEDON EYE

Star director, stage producer Mike Nichols (right) stages "Ragtime" author E. L. Doctorow's new play, "Drinks Before Dinner," in New York

"Blouse" is the fashion buzz-word — blouse, at its ultimate (left) by Karl Lagerfeld for Chloé

Fashion, accessory, and beauty information, next to last pages





Dancer, choreographer, newsmaker Mikhail Baryshnikov (left) soars, this season, to a new life with George Balanchine's New York City Ballet

Offhand, on-target: Fendi's knockout fur (right)—patchworked, played for fun

Fashion, accessory, and beauty information, next to last pages

THE AVEDON EYE

New York's open/closed, hard/soft Mayor Edward I. Koch (right) —happily adventuring in a killer job ("I'm not a perfectionist") — says the city's on the upside now

The most at night: Mary McFadden's blast-of-color coat (left) — rich, racy, for biggest evenings ...without the ball gown

Fashion, accessory, and beauty information, next to last pages



By Charlotte Curtis

It would be wrong to make too much of the dazzling array of scientists, clinicians, politicians, health bureaucrats, journalists, and philanthropists whom Mary Lasker assembles every fall at the St. Regis Hotel, there to mingle importantly with one another amid popping flashbulbs. Yet, there is nothing in American medical science that surpasses the prestige automatically conferred upon recipients of the Albert Lasker Awards handed out at the gathering, and only the Nobel Prizes are more coveted.

Still, despite the pervasive pink decor, the name tags that assure everyone that everyone else is important, the masses of flowers, the music, the routinely tender beef and even the celebrated guests, the Awards' luncheon itself is not what counts.

What is extraordinary, even unique, is the power of the people at those Awards luncheons—the power they wield in shaping health plans in this country—and the collective power that is an outgrowth of the determination of a lone woman with only a moderate fortune.

In 1944, when her husband, Albert D. Lasker, was still alive, Mary Lasker started her own war on strokes, heart disease, and cancer, and she has parlayed hard work, skillful persuasion, a thorough understanding of health politics, an unflagging optimism, and an effectively artic-

(Continued)

Three years ago, Mary Lasker, right, left her Manhattan town house for a modern apartment (really two opened up into one by architect Dennis Miller), high above the East River. Here, in place of her famous collection of Impressionist art, are many of the modern paintings Mrs. Lasker has been collecting since the early 'sixties. Opposite: white-on-white living room, "I wanted this to be a background for flowers, paintings, people—without distractions." Over couch: Paul Jenkins painting.

"Mary Lasker has done more than any other single individual in the country to help to improve our health. Her unusual perception goes to the heart of the matter; and, through her foundation, she works to relieve suffering and devastation from the killer diseases. Mary has an extraordinary talent for persuading people from diverse quarters to join in her belief because they admire her. She is a person capable of the highest form of dedication."

Michael E. DeBakey, M.D.

Mary Lasker: mover in a modern world

In her white-on-white New York apartment, a remarkable woman advances health in the U.S.A., finds ways to add flower-life to our cities





1

Mover in a modern world: Mary Lasker

"Mary is like a jewel in her friends' lives. She is so incredibly positive and hopeful of success that she involves us in her challenges, inspiring us to work for her causes. She's one of the most lovable and exciting people I've ever known — bestowing, sensuous. Friends respond in a delicious way when they are enveloped by her softness and warmth. Being with Mary is like being on vacation — your head is cleared of all petty troubles, and you can take on something new."

Mary Wells Lawrence

"Mary is a very determined person for good things. New York was a drab place until she decided to do something about it. In spite of the doubts of the Parks Commissioner, she planted chrysanthemums and tulips. They bloomed — to the Commissioner's surprise. Her enthusiasm excited people; and others, including the city itself, joined her in giving trees and flowers to New York and to Washington, DC. Cities all over the world have asked her advice — she's a force for beauty."

Anna Rosenberg Hoffman

(Continued)

ulated and palpable loathing of the diseases that cripple and kill into a national crusade.

"I became infuriated at an early age and I've remained infuriated," Mrs. Lasker says, remembering her pre-antibiotic childhood battles with inflamed mastoids, infections that had her screaming in pain. "It has always been easy for me to go from personal experience to general human needs."

She translated this concern into financial contributions to medical research. But it was only when Mr. Lasker told her she had to make a will, disposing of her money, that she began to think about the possibility of prizes for medical research.

"When the lawyer came, I outlined the medical awards I wanted," she said. "Then, it occurred to me, 'Why not do it now? Why not do it while I'm alive,' and so we did."

That the Awards are significant is as much a tribute to Mrs. Lasker and her sister, Alice Fordyce, as it is to the distinguished juries that make the actual selections, since

2



Horst

3





1. *Living room can accommodate large medical meetings, presentations, or provide cozy setting for smaller groups before dinner, the theater—a favorite Lasker way to entertain friends. Over couch: Hedda Sterne painting.*
2. *South end of living room overlooks United Nations Park, where Lasker-donated cherry trees brighten landscape in spring. In front of window: bust of Lemoyne.*
3. *Favorite Utrillo and Degas paintings now hang in dining room. Dinner parties of eight to twelve work best with new smaller kitchen—but large Christmas-time cocktail/buffet, followed by dancing, is still an annual tradition.*
4. *The study, place where smaller medical meetings are held, and part of the flow of rooms that keeps guests moving at the large cocktail parties. Over couch: Kenzo Okada painting; paperweights and paperweight-based bottles on coffee table "add glitter, sparkle."*
5. *Mrs. Lasker's bedroom, with Dali watercolors on either side of bed; Coalport porcelain figurines and boxes brighten tables, dresser.*

the sisters pick the juries, after discussing with a variety of experts the people who should be on them. "I always think the juries will never decide, that there'll be just too many good candidates," Mrs. Lasker said. "But finally, they come to a consensus." Twenty-eight Lasker winners have gone on to win Nobels.

Even today, Mrs. Lasker suffers the memories of her mother's and father's strokes, the agonies of her husband's fatal bout with cancer, and all the diseases that seem to plague more of her friends every year. And while it is hardly in the

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"We ought to erect a statue to Mary Lasker. She's a brilliant woman, always ahead of other people in her work for health for her country. She spends her own time and money to dig up facts that the Congress needs to make good decisions. We are always glad to see her because we consider her a friend and she brings valuable information. I believe she has saved more lives than any other person I can think of in the United States."

Senator Warren G. Magnuson



INNER INFO: YOUR

Breath. From the baby's first yell of triumph to life's last quiet sigh, breath is life; the lungs, an organ to marvel at, to attend with respect and care.

The trachea, your main windpipe, branches into two bronchi, then branches again and again for twenty-seven divisions; the airways and bronchioles carry air to the business end of it all, your lungs' myriad air sacs (called alveoli) where oxygen moves into the bloodstream, carbon dioxide moves out, other body miracles happen.

The three hundred million air sacs in an adult pair of lungs are delicate one-cell-thick tissue with an area that would cover the floor of a spacious room, say twenty-seven by thirty feet, a total air-contact space fifty times greater than your skin's.

Lungs have a formidable defense system, beginning with the nose, whose moist lining and fine hairs comb, clean, and humidify incoming air, even absorb some pollutants such as sulfur dioxide. Too much mouth breathing short-circuits the protective efforts of the nose.

The larger airways are lined with minute, fingerlike cilia beating together one thousand beats per minute, sweeping upward, away from the lungs, the mucus secretions that trap unwanted debris—airborne particles and droplets, exhausted body cells, corpses of invading organisms. Up go the sweepings toward the throat to be coughed up or to be swallowed and harmlessly disposed of by stomach acid. Bronchial glands make mucus but, irritated by smoke or pollution, can make too much, setting off chronic bronchitis. Sneeze and cough reflexes step in when needed, act as bouncers at the door, expelling intruding substances and wastes. Finally, large police cells called macrophages simply engulf and destroy particles and droplets that shouldn't be there.

Next on these pages, medicine's words on breathing health, on what to do about lung-damaging substances, on today's management of both chronic and acute diseases of the lungs.

THE COLD WAR: NEW WEAPONS

Common colds. We get them by the billion; two or more per year for adults, several for each child. Caused by any of more than a hundred virus strains, lasting three to ten days, making us susceptible to other kinds of disease, the infection attacks the nose and throat, may descend into bronchial tubes.

How do we catch cold? Major theory has it that cold sufferers sneeze, spray viruses that hang in mid-air to be inhaled by next victims. Later view: Viruses also can move from an infected person to a surface such as a table, to be picked up by another person's hands, or can cross between people shaking hands. New receiver has only to touch his nose or eye with a virus-carrying hand, and the infection finds a new home.

It's hard to dodge invisible enemies in the air but fairly easy to keep hands away from face and to wash hands often.

We spend half a billion dollars a year for cold medicines—purely for comfort and relief, not cure. Aspirin, time-honored and useful, was found by Illinois researchers to increase the amount of virus shed by the cold

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GUIDELINES FOR THIS YEAR'S FLU

The season for influenza, another viral attacker of the breathing system, generally runs from January to mid-March. Flu shots, if taken, ought to be completed by November. According to the U.S. Public Health Service, the primary vaccine for the 1978-1979 season is in inactivated form, represents this year's three prevailing viruses: Influenza A/USSR/90/77, A/Texas/1/77, and B/Hong Kong/5/72. The government's Center for Disease Control strongly recommends flu vaccination for high-risk people, including those with chronic diseases of heart, lungs, and kidneys, or with diabetes or other metabolic conditions. Vaccination is also recommended for those over sixty-five and for some people in essential services such as firemen, police, hospital and medical workers.

Last year, when more than forty million people had flu shots in the biggest-ever immunization program, about four hundred people got Guillain-Barré disease, a serious and sometimes fatal paralysis associated with the flu immunizations. The risk is a real one though very slight—about one in one hundred thousand, roughly equivalent to one's chance of being struck by lightning. The

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HOME-GROWN LUNG DISEASE: A CASE HISTORY

Anna, thirty-seven and a bank officer, didn't smoke and always had excellent general health until two winters ago when she developed a lasting cough and found herself short of breath with even mild exertion, such as going upstairs. By the following summer, the symptoms went away, only to return, far worse, during the fall and winter. Anna took a leave from her job, stayed home, grew too weak and breathless even to do simple housework. Her physician prescribed bronchodilator drugs and steroid hormones, which gave little help and had to be discontinued when Anna became severely depressed.

Blood tests were normal, X-rays were normal, a mumps skin test produced some reaction, rales—lung sounds—were present but audible only to the doctor's instruments, and tests for lupus erythematosus, as well as for other diseases, yielded negative results. Yet tests of her breathing were abnormal, during both rest and exercise. Finally, a biopsy, or sample of lung tissue, was removed for testing.

The biopsy showed a pneumonia condition and damage to lung sacs (alveoli). The diagnosis: allergic alveolitis, or hypersensitivity pneumonitis. The problem: finding the source.

Anna had not been exposed to moldy hay or other known sources of the condition. Nor did she keep pet birds. Looking further for household exposures, physicians learned her home was heated by forced air with two in-line humidifiers. And in the humidifier water they found organisms called thermophilic actinomycetes, shedding myriads of spores that were the cause of Anna's disabling illness. Pulmonary physicians have found these allergy-rousing organisms not only in home humidifying systems but in window air-conditioner trays, evaporating trays of frost-free refrigerators, mist-inhalation devices, even in flower-vase water. Replacement of Anna's home heating system by warm-water radiators brought dramatic relief of her symptoms.

LUNGS

By Melva Weber

TEST YOUR OWN LUNGS

"Spirometry, tests of breathing capacity, should be done routinely in physical examinations," said Kenneth H. Cooper, M.D., M.P.H., of the Aerobics Center in Dallas.

"We test everybody who comes to the Center, of course, and we find a good many people already have signs of emphysema and don't realize it. If your breathing system is normal, you should be able to blow out 75 percent of the air in your lungs within one second.

"If you haven't had a scientific test, try this one at home: Strike a small match and hold it exactly one foot from your face. Take a deep breath and blow out the match with one quick breath. If you can't pass this test, you may have early emphysema and by all means should see a medical specialist and have further testing and consultation."

UNDERSTANDING ASTHMA

A fight for breath. A piping and whistling in the chest, sounding loud in the room. A body-wracking spasm of coughing. That's the attack of asthma, a lung illness that affects some nine million Americans, can start in babyhood, may be outgrown or may recur at anytime. As many as one person in ten will experience asthma at some point during a lifetime; for some, it is a lifelong burden.

"People may think of asthma as a sort of allergy which comes and goes," said M. Henry Williams, M.D., director of the Chest Service at Bronx Municipal Hospital Center and professor of medicine at Albert Einstein College of Medicine in New York. "It's not really that. Asthma is the condition of having hyperreactive airways, which constrict and get full of mucus. We don't know the cause; it could be an inherited condition or the result of some past infection. But the tendency is there, and things that won't affect the normal person can set off an asthma attack in the asthmatic person."

What sets off attacks, or as Dr. Williams puts it, causes asthma to worsen? "Viral infection is the most common reason for asthma to get worse," he said. "Next—as I believe, though it's very hard to prove—emotional difficulties are an important

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EXERCISE AND HEALTHY LUNGS

We asked Kenneth H. Cooper, M.D., M.P.H., to discuss not lung diseases and disorders, but lung health. It's hard to find anybody more positive than the father of Aerobics, the official U.S. Air Force exercise program.

It was a decade or so ago that Dr. Cooper preempted the adjective "aerobic," its root words air and life, turned it into the noun aerobics, raised it as a banner above the fitness program that was to take the world by storm. Aerobics is exercise demanding large amounts of oxygen over a prolonged period, making lungs and heart really work, developing what Dr. Cooper calls the "cardiopulmonary or aerobic base."

Is exercise important to health and is it particularly important to the lungs—which, after all, are not muscles? Dr. Cooper's view: "Exercise makes you breathe deeply, properly ventilating your lungs. If you don't breathe deeply from time to time, you could end up with a sticky-lung syndrome, a collapse of the lungs' periphery. Also, exercise strengtens the muscles that support the lung cage. People who exercise tend to develop better vital capacity and can move more air more efficiently."

These days, Dr. Cooper directs the Aerobics Center, a twenty-two-acre Dallas complex that combines the Cooper Clinic, Aerobics Activities Center, and the Institute for Aerobics Research. Thus far, some fourteen thousand people have had evaluation and treatment at the Center. Almost two million miles have been run on its tracks, and every day another fifteen to seventeen hundred miles are logged. A medically supervised health club has fifteen hundred members, a one-year waiting list.

"We try to answer two important questions about exercise," said Dr. Cooper. One: What kinds of exercise do you really

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TWO KILLERS: PNEUMONIA AND EMPHYSEMA

Pneumonia—acute inflammation and filling of the lung sacs—comes in at least a dozen varieties. Causes are many, including any of several airborne or contact-transmitted microorganisms, viruses, bites from deer flies and ticks, contact with sick animals, fungi, inhalation of foreign substances, and complication of another infection such as flu. The size of it: almost three million cases a year.

Most predominant form, pneumococcal pneumonia, each year kills twenty-five thousand persons in the United States, is responsible for half a million illnesses. In the past, antibiotics have been relied upon to fight the disease, were effective except when the onslaught was too swift. Today, lurking in the wings are new, resistant strains of pneumococcus that antibiotics cannot destroy. An outbreak of one of these could become a killer epidemic.

Recent big news: a safe, effective vaccine against pneumococcal pneumonia, now available to physicians throughout the nation. So far, it is being used mainly to protect the chronically ill, children with missing or defective spleens, older persons with compromised health, vic-

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SMOKERS OR NOT: QUITTERS ARE WINNERS

"For almost anything that's wrong with you, you're worse off if you smoke." That's the way one medical leader told it to the press at a meeting of the American Thoracic Society in Boston earlier this year. Health statistics bear this out; and smoking is a major threat to lungs. Chronic obstructive lung diseases—such as emphysema and chronic bronchitis—strike smokers far oftener than nonsmokers. And, if you smoke, your lungs may be physiologically older than you are. Research has shown that lung tissues age more rapidly when their owner is a cigarette smoker.

Cigarette smoking is associated with more than 90 percent of lung cancers, 75 percent of

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TIPS

● Marijuana smokers may do as much harm to their lungs as do heavy smokers of tobacco cigarettes. Donald P. Tashkin, M.D., of UCLA School of Medicine, found similar breathing impairment in regular marijuana smokers and heavy cigarette smokers. Marijuana smoking, Dr. Tashkin said, is just as likely to lead to chronic bronchitis, emphysema, and lowered resistance to infection as tobacco-cigarette smoking.

● Oil pneumonia, or lipid pneumonia, is a severe reaction to any breathed-in oily substance. To be avoided: oily nose drops or nasal sprays, putting cream or salve inside your nostrils, taking a dose of mineral oil just before bedtime. Oily materials can be regurgitated during sleep, drawn into lungs, with risk of strangling or later pneumonia reactions.

● Stress and tension can make you ''hyperventilate''--gulp big deep breaths; you may get dizzy, sometimes faint. You've exhausted the carbon dioxide in your lungs, upset your body chemistry. If you hyperventilate frequently, see your doctor. You may have anxiety problems.

● Monday blues may be clinically justified especially if they come with sniffles. More colds start on Monday than any other day of the week. Some occupationally caused diseases such as welder's metal-fume fever and cotton

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A new way with fur –the designer difference

Francesco Scavullo

THE NEWS IS IN THE HANDLING, IN THE WAY A DESIGNER TAKES THE CONCEPT OF DRESSING HE'S BUILT IN HIS READY-TO-WEAR AND TRANSLATES IT DIRECTLY INTO FUR. WITH ALL THE INTEREST, ALL THE CHARACTER YOU FIND IN CLOTHES. THE OUTCOME: A MORE WELL-THOUGHT-OUT WAY OF DRESSING – A FUR COAT THAT CAN "LIVE" WITH THE CLOTHES YOU WEAR, WITH A NEW CONTINUITY OF STYLE

RALPH LAUREN'S REAL BRAVADO, *this page: a natural American silver fox coat with the proportion key to his whole collection. With the kind of allure you'd expect from a designer who can turn a tailored pinstripe suit with a bare silk halter . . . or the squared-off shape of a ¾ coat with lush long-haired fur. Ralph Lauren Furs for the Tepper Collection, about $8,000. Tepper Collection, NYC; Bonwit Teller, Chicago. Hair, by John Sahag; makeup, Sandra Linter. Fashion and accessory information, next to last pages.* Beauty Note . . . *The unexpected way a man's scent can turn a fur this alluring! Here, Polo by Ralph Lauren.*

WHEN OSCAR TURNS TO FUR, *opposite, the result is a natural Montana coyote spencer – broad at the shoulder, snug at the waist, as flirty and engaging as the best of his clothes! From a collection that turned on new kinds of jacketing – e.g. the same shape in quilted satin – and what it does for skirts, for pants. Here, over a silk T-shirt and cavalry twill trousers. Jacket, Oscar de la Renta for Ken Wagner Wagner Fur, about $2,800. Altman's; Kaufmann's; Higbee's; Dittrich Furs, Detroit; Bonwit Teller, Chicago; Bullock's.* Beauty Note . . . *The flirt of a fragrance – Oscar de la Renta (of course!).*



A new way with fur

PERRY ELLIS' APPROACH to dressing — to fur — turns on the slightly oversized scale of the pieces, the play of interesting textures: *far left,* the boxy unlined olive-dyed beaver coat, stripped to look like plush corduroy (the exact same as his wide-wale corduroy coat), with his unprocessed-sheepswool pullover and pleated corduroy pants. Relaxed, "down-to-earth" — an attitude new to fur. Coat, for Alixandre, about $4,500. At Nan Duskin; Bonwit Teller, Chicago; Lou Lattimore; Holt Renfrew of Canada.

THE WAY CALVIN KLEIN carries out the lean line and squared shoulder — all the understatement — you see in his clothes in fur, *left:* a 7/8-length notched-collared mink coat edged in braided silk. Here, over his khaki Shaker sweater and kasha wool pegged pants — clothes that maintain the narrowness . . . the raciness. Coat, of piped natural Emba Lunaraine mink, for Alixandre, about $6,300. At Revillon for Saks Fifth Avenue; Kaufmann's; Nan Duskin; Claire Pearone; Bonwit Teller, Chicago; Swanson's on the Plaza; Holt Renfrew of Canada.

EASY GLAMOUR: HALSTON builds on the luxe of long-haired furs — from the fur boas he showed over everything in both collections, couture and ready-to-wear, to the 3/4-length fox coat, *this page*. Always — dyed charming, slightly offbeat colorings: this one, khaki green, with a vertical stripe . . . to wear over a khaki Ultrasuede wrap jacket and pants. Coat, of dyed blue fox, for Ben Kahn, about $8,500. At Neiman-Marcus. Elsa Peretti of Tiffany diamond earstuds. Hair, John Sahag; makeup, John Richardson and Sandra Linter. Fashion and accessory information, next to last pages.

Francesco Scavullo



Francesco Scavullo

THE NEW YORK COLLECTIONS

A new way with fur

GIVENCHY'S DYED CROSS FOX *coat, left – to note: the lushness of the fur, the wonderful markings – in the same 7/8 length, the same sportive spirit that ran throughout his ready-to-wear collection . . . with his new, more casual mix of textures – knits, leather, suède, fur. About $4,500. Bloomingdale's; Nan Duskin; Abravanel Furs, Pittsburgh; Wrubelm & Kozin, Birmingham, MI; Hudson's; Thorpe Furs, Evanston, IL; Alexandor Furs, Montreal.*

NO HOLDS BARRED: BEENE *delivers all the style he's known for in clothes – the inventiveness, the wit – in a fur. Right, natural Russian raccoon tabard lined in shocking pink satin over his copper/teal pyjama . . . a color "clash" only Geoffrey could do! Tabard, for HBA, about $5,000. Lord & Taylor; Cyreld, Brookline, MA; Joseph the Furrier, Scranton, PA; Nan Duskin; Bonwit Teller, Chicago. Hair, John Sahag; makeup, John Richardson. Fashion and accessory information, next to last pages. Beauty Note . . . The follow-through with strong color in makeup – Clinique's Raisin Lip Pencil, Different Ruby Lipstick, and Burgundy Honey Lip Gloss – the gleamy finish.*

THE NEW YORK COLLECTIONS

Andrea Blanch

EVENING... ANOTHER KIND OF EASE

UNCOMPLICATED, INFORMAL — IT'S A WAY OF DRESSING THAT STARTS WITH NARROW PANTS AND A WONDERFUL TOP. AND IT'S A WAY OF DRESSING THAT AMERICAN WOMEN LOVE BEST. NOW, IT GOES AT NIGHT WITH A NEW APPEAL THAT TURNS ON RICHER COLOR AND FABRIC....

Far left: The difference is the color — bright green and bright purple — and charmeuse. The ease is built in — **Kasper's** small-on-the-body robe wrapped over narrow pants. For Joan Leslie, of polyester satin. About $220 Bonwit Teller; Hutzler's; John Baldwin; Lillie Rubin-South & West; Shillito's; Hudson's; Stanley Korshak. *Beauty Note* ... Another kind of color at night — makeup. Here, for eyes — Glowing Finish Softshadow Lotion in Mocha Shine and Softlight Beige, and Hot Crimson Silk sticks Lipstick. All, from Coty — whose biggest news of all this fall is Complice: their very romantic — very French — fragrance.

Left: Sometimes color comes from a sensational print...and the allure from a little more bareness — **Stephen Burrows'** camisole and slide-y jacket, with narrowing-drawstring pants — all in hand painted silk. For Pat Tennant. About $730. Mid-October at Henri Bendel; Mia Boutique, Syracuse, NY; Nan Duskin; Chuck Jones & Jack Parker, Palm Beach; Neiman-Marcus.

Right: In a year of jackets and glorious color, **Oscar de la Renta** goes all the way with both! His jacket-to-collect — quilted, fingertip length — in brilliant hand-painted silk. Over a royal-blue charmeuse wrap-top, aubergine cummerbund, narrow aubergine charmeuse pants. Jacket, about $1,300. Turnout, about $650. Lord & Taylor; Nan Duskin; John Baldwin; Sakowitz. Accessories, next to last pages. These eight pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, Mark Nahmias.

EVENING
...ANOTHER KIND
OF EASE

THE EASY NEW STYLE—NEW NARROWNESS—OF A PYJAMA. AND COLOR THAT MAKES A DIFFERENCE—RICH, BRIGHT

Near right: Perfect example of dressed-but-not-overdressed—the silk charmeuse kimono at Anne Klein—narrow-falling, slit, just slightly squared in the shoulder, and held over narrow pants. Example of a new coloring at night—the mix of smoky teal and cranberry. **Donna Karan and Louis Dell'Olio** for Anne Klein & Co. Tunic, about $250; pants, about $164. October, Bergdorf Goodman; Kaufmann's; Hutzler's; Montaldo's; Shillito's; Lou Lattimore.
Beauty Note ... Evening makeup color is intensified for added impact. Some of the prettiest ways—with Helena Rubinstein's Skin Life colors. Here, Garnet Rose Lipstick glossed with Natural Shine and a blush of Cognac.
Center right: One of the reasons everyone loves a pyjama—the sit-around-in/move-around-in way you can be at home. You see it here—and the hit of red!—**Albert Nipon's** soft, push-up-sleeve top, leggy pants. Of viscose/acetate jacquard. About $250. Bonwit Teller; Nan Duskin; Foley's; Frost Bros.; Bullock's.
Far right: It's not only the easiest dinner-at-home dressing, it's instantly pulled together, instantly attractive—**Roberta di Camerino's** red satin wrap-dress piped in black over black velvet straight-leg pants. Dress, of silk, about $595; cotton velvet pants, about $145. At Roberta di Camerino Boutiques. For accessories, see next to last pages.



EVENING ...ANOTHER KIND OF EASE



THE EASE OF DAY-DRESSING — OF BEING IN PANTS AND A TOP ...IT'S THE PUTTING TOGETHER — THE ACCESSORIES — THAT TURNS THE LOOK AT NIGHT

Left: For evening, from **Donna Karan** and **Louis Dell'Olio** — the news of narrow pegged pants in smooth olive-green leather and a beautiful silk blouse in rich red foulard print with slightly squared shoulders and pleated front — more of this year's deep color/rich texture mix. More of a feeling for evening — worn with gold-beaded brown satin sandals. For Anne Klein & Co. Blouse (Ratti/The Ideacomo Group), about $158. Pants, about $350. Saks Fifth Avenue, NYC; Kaufmann's; Rich's; Shillito's; Higbee's; Hudson's; Balliet's; Frost Bros.; Sakowitz; I. Magnin; Liberty House, Hawaii.

Right: The jacket at night — softer, narrower, wrapped on the body — from **Gloria Sachs**, in wine foulard print, with shawl collar, easy push-up sleeves. Held over narrow wine flannel trousers by a Burgundy snakeskin cummerbund-belt with "gold." Wool challis jacket, about $198. Wool trousers, about $110. Bonwit Teller; Garfinckel's; Montaldo's; Higbee's; L.S. Ayres; Carson Pirie Scott; I. Magnin. Accessory information and additional stores, next to last pages.

THE NEW YORK COLLECTIONS

Andrea Blanch



EVENING ...ANOTHER KIND OF EASE



THE APPEAL OF A SOFT TOP, NARROW PANTS, A WRAP DRESS— THE KINDS OF LOOKS YOU REACH FOR AGAIN AND AGAIN...

Far left: If you collect tops... **Oscar de la Renta's** black-and-gold brocade chiffon smock top over a silk chiffon camisole and narrowed black velvet pants — the feeling of a sweater-and-pants and you're dressed for evening! (Silk by Abraham; cotton velvet by J.B. Martin). Turnout, about $700. Saks Fifth Avenue; Kaufmann's; John Baldwin; Hudson's; L.S. Ayres; I. Magnin.

Left: Ease at home — anywhere!... it's why a new, narrowed pyjama just keeps going at night. In black jersey with a long, pleated top. For added dazzle — black point d'esprit stockings with bare gunmetal-and-rhinestone sandals. Pyjama of polyester; by **Mac Tac of Paris for Leonard Sunshine**, about $160. Altman's; Kaufmann's; L. S. Ayres; Bjorkman's, Minneapolis; Garland's, St. Louis; Bullocks Wilshire; Frederick & Nelson; Liberty House, Hawaii.

Beauty Note... For touch-ups — Elsa Peretti's heart-shaped silver compact designed for Halston's terrifically sheer pressed powder.

Above: When you want a dress — shawl-collared black velvet — simple, narrow, it just wraps and ties. With this year's black point d'esprit stockings and high, thin-strapped sandals. Dress, of rayon, by **Don Breitinger for Harold Levine** (J.B. Martin fabric), about $260. Bonwit Teller; Nan Duskin; Hutzler's; Lillie Rubin-South & West; Jackson Graves.

These pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, Mark Nahmias. Accessories, next to last pages.

THE NEW YORK COLLECTIONS

Andrea Blanch

Everybody wants.

It's the fastest way to change a look... update it... give it polish! And this year... the appeal... the variety... of new textures, new shapes, new ways to wear them. These jackets never stop.

Left: Now "jacket" doesn't have to mean a navy-blue blazer. It can be a blouson of natural raccoon . . . with the added dash of green leather! More of the difference now . . . how you look and feel when you throw it over a silk shirt and pants, a slide-y evening pyjama. By **Grosvenor of Canada,** about $3,995. Bonwit Teller, NYC, Chicago; Saks-Jandel; Gus Mayer; Chudiks, Detroit; Frost Bros.; Bullocks Wilshire; Roberts Brothers, San Francisco; Eaton's, Toronto Eaton Centre. *Right:* Perfect for women who spend part of their lives in a car, or — just for hacking around — the news of a jacket that's creamy cotton poplin filled with goose down. Short, warm, feather-weight. By **Perry Ellis** for Portfolio, about $190. Here with his raspberry hand-knit wool sweater (about $96); olivewood wool gabardine pants (Anglo),about $90. Mid-Sept., Saks Fifth Avenue; Miller & Rhoads; Jordan Marsh, Omni; Hudson's; Carson Pirie Scott; Leonard, Houston; Neusteters. These and next three pages: hair, Garren at The Plaza; makeup, George Newell; photographed at the National Airlines terminal, John F. Kennedy Airport. Fashion and accessories, next to last pages. *Beauty Note* . . . From Parfums Guy Laroche, a fragrance called "j'ai Osé" . . . a warm blend of flowers and rich spices.

A JACKET!

Patrick Demarchelier

Everybody wants...A JACKET!

Right: To button ... to wrap and belt... to wear as casually as you would a sweater ... this celadon shirttail jacket. With a beige wool gabardine wrap skirt... over slim pants ... over a dress. By **Blassport.** Jacket, about $278; skirt (Lester fabric), about $110. Lord & Taylor; Nan Duskin; Kaufmann's; Rich's; L.S. Ayres.

Right, below: A jacket with all the news in shape...shorter, squarer...when you belt it you get a slight peplum. From **Kasper** in a pale olive that's this season's neutral. Here, over a camisole, a skinny aubergine corduroy skirt. For J. L. Sport. Jacket, about $190. Oct., Lord & Taylor; Nan Duskin; Woodward & Lothrop; Rich's; Higbee's; Hudson's; Sakowitz.

Opposite, top: Stands for all the change ...the easy bathrobe styling...slim shawl collar ... the contrast of a gutsy belt against soft sage suède. By **Albert Capraro** with a matching wool wrap skirt, silk crêpe de Chine blouse. About $378. Bonwit Teller; Montaldo's; Rich's; Lillie Rubin-South & West; Jacobson's.

Opposite, bottom: The surprise ... the appeal ... of punched suède! The way it creates pattern, texture ... makes the suède even lighter. **Cesarani** does it, in camel color, about $210; with sage solid suède pants, about $180. Elizabeth Arden Salons; Nan Duskin; Rich's; Jordan Marsh, Omni; Swanson's on the Plaza; Famous-Barr; I. Magnin. Accessories, more stores, next to last pages.

Patrick Demarchelier

A new level of jacket dressing!
Thin, onion-skin thin,
silky suèdes...simple as shirts...
but with enough style, enough
presence, to hold their own
as jackets. Over sweaters,
blouses, bareness

THE NEW YORK
COLLECTIONS





Everybody wants...A JACKET!

They're an important part
of the whole move to a cleaner look,
a more controlled line.
And these jackets give you...
instant color, texture, pattern...
an instant feeling of being "dressed"

Opposite, far left: The message is in the mix...a jacket of nubby wool-and-alpaca tobacco tweed — with a drawstring to give it a close-to-the-body look (about $330)...over a smooth olive viyella shirt (about $110)...an olive-green striped skirt of wool and cotton (about $165). By **Bill Kaiserman** — Rafael. Bonwit Teller; Maison Blanche; Hattie; Me and My Lady, Royal Oak, Michigan; Balliet's; Lou Lattimore.

Center: Now, the fun of flaunting a small (if you have one) waistline! An Ultrasuede vicuña jacket to pull in with a real leather belt. To wear with a grey wool flannel skirt...with a dress...with everything! By **Nat Kaplan,** jacket (Ultrasuede Fabric by Springs Mills) with a grey wool flannel skirt, a Qiana grey-and-vicuña blouse (not shown), about $360. At Saks Fifth Avenue; Kaufmann's; John Baldwin; L. S. Ayres; Balliet's; Sakowitz; Frost Bros.; I. Magnin.

Near left: The narrowness...the play of patterns. A jacket in aubergine checked with navy...belted (again!)...over a pencil-slim skirt in solid aubergine. Gallant International/Designed by **Rebecca Moses,** in a wool blend, about $200. Bonwit Teller; Harold's, Minneapolis; Helen of Memphis; Sakowitz.

Right: For women who've always worn oversized tops...the appeal of a short, trim jacket. This one by **Abe Schrader,** in black-and-taupe tweed with a black skirt (both wool), a black polyester shirt, about $260. Elizabeth Arden Salons; Kaufmann's; Nan Duskin; Hutzler's; Woodward & Lothrop; Shillito's; O'Neil's; Higbee's; Hudson's; Famous-Barr; Sakowitz; I. Magnin. Earrings by Elsa Peretti of Tiffany. These pages: hair, Garren at The Plaza; makeup, Ariella, George Newell. Additional stores and accessories, next to last pages.

Patrick Demarchelier



Where Beaulieu began: original winery

Our wine expert takes you along on her Napa Valley vacation

And finds there's more to do than wine-tour-and-taste: glide, ride, tennis, golf, swim

By Barbara Ensrud

The bucolic ambience of wine country has a special allure that sets it quite apart from any other place. There is a curious mystique about vine-covered hills and valleys and the friendly substance that the sun-drenched earth gives forth. "I wonder often what the Vintners buy/One half so precious as the stuff they sell," mused Omar Khayyam in the twelfth century. Wine is inextricably associated with poetry and romance; our own Napa Valley, an easy hour's drive north of San Francisco, is no exception.

Autumn is a marvelous time to visit wine country, for it comes into its own during harvest. Yellow gondolas, heavy with freshly picked grapes, rumble through the sleepy little hamlets along Highway 29—Winery Way, as it is known, because of the illustrious wine names that pop up every few hundred yards: Robert Mondavi, Inglenook, Beaulieu, Louis Martini, Beringer, Charles Krug, Christian Brothers, Schramsberg.



Bottles in Beaulieu Champagne cellar are rotated by hand to aid fermenting process

Keen excitement fills the air this time of year in anticipation of what the new vintage will bring. It is a period of anxious expectation for the winemakers—the culmination of a year's work tending the vines. The trick is to get the grapes at just the peak of ripeness, when their luscious fruit is concentrated to perfection. You probably won't see much of the winemakers themselves—except at a distance as they oversee the crush. Most of the wineries that offer tours and tasting are open for business as usual, however, and if you stop in, you might find yourself infected with the same enthusiastic fervor that harvest time always generates.

At Beaulieu Vineyard (BV), one of Napa Valley's oldest and most distinguished wineries, you will be offered a glass of Gamay Beaujolais as soon as you walk through the doors of the redwood-paneled tasting room, and then, in a small comfortable theater, you will be shown a brief color film about the winemaker's art. The frenzy of action during harvest is really something to watch. It's a breath-catching moment to see a two-ton gondola of grapes tipped upside down into the yawning mouth of the crusher.

Fine wines begin with the quality of the grapes, and Beaulieu controls some of the best vineyard land in Napa Valley—about 750 acres of their own, and another 750 on long-term contract with growers. They were among the first to plant Chardonnay and Pinot Noir in the Carneros region at the lower tip of Napa, overlooking the San Pablo Bay.

"Carneros is the most promising Burgundy area in the United States," remarked Legh Knowles, Beaulieu's president. Many people would agree. Certainly, Carneros' Chardonnays and Pinot Noirs are two of the most concentrated and powerful to be found anywhere. BV's 1976 Pinot Noir is such a wine. A limited quantity has been set aside for more bottle age. Asked when he'll release it, Knowles just smiles mysteriously. Watch for it; it will be worth the wait.

Frenchman Georges de Latour founded Beaulieu (whose name means "beautiful place") in 1900. With his extensive knowledge of winemaking and viticulture, he created Beaulieu in a tradition similar to the wine estates of Bordeaux and Burgundy. His home was modeled after that of a small château, with arbored terraces and formal gardens. Here he and his wife, Fernande, presided over elegant dinners for visiting royalty and heads of state. De Latour's daughter, Mme. Hélène de Pins, still lives here part of the time and still owns the fine Cabernet vineyards first planted by her father.

The names of Beaulieu and Georges de Latour have long stood for quality in Napa Valley but to them must be added a third: Andre Tchelistcheff. Handpicked by de Latour to be Beaulieu's winemaker, Russian oenologist Tchelistcheff was brought over from France in 1937. The two men shared the conviction that great wines could be made in Napa Valley and collaborated to prove it. De Latour died in 1940 but Tchelistcheff continued at Beaulieu for more than thirty years, first working under Madame de Latour, then her daughter, making Cabernet Sauvignons and Pinot Noirs that other California winemakers strove to emulate. His 1946 Pinot Noir and 1947 Georges de Latour Private Reserve are legendary wines, still formidable today. In a tasting last December that pitted the 1947 Cabernet against top-growth Bordeaux from 1946 and 1947, the Beaulieu wine won first place against the likes of Château Latour, Haut-Brion, Cheval-Blanc and Mouton Rothschild. The 1970 Cabernet has the style of a thoroughbred, firmly fleshed with Cabernet fruit, but with sufficient tannin to give it many years of life. You can still purchase it in some places, including limited amounts at the winery, but it is $20 a bottle.

In 1969, Madame de Pins sold the winery to Heublein. But Beaulieu's continuity with the past is staunchly maintained by President Legh Knowles, who was brought to Beaulieu by Madame de Pins in 1962. "We're proud," says Knowles, "to continue the same devotion to quality and standards that Beaulieu is famous for. We do it through the continuity of fine grapes and fine people—like our winemaker Theo Rosenbrand, twenty-two years with Beaulieu, and his young assistant oenologist Tom Selfridge—who know how to handle them." Beaulieu is known mostly as a red-wine house but it produces some very fine white wines, too, including a lively 1977 Sauvignon Blanc and a delicately sweet Johannisberg Riesling that is delightful. The 1977 Muscat Blanc is beguiling as well, a wine to sip with pleasure just by itself.

But don't drink and run, as they say. Stay a few days if you want to get a real taste of Napa Valley's special charm. The best way to see how the land lies in this snug little valley is from one of the gliders that takes off from the northern end at Calistoga and soars above the hills and green valley floor. Or, if you'd rather stay earthbound—take Redwood Road to the top of Mt. Veeder and come down the Oakville Grade for a panoramic view only slightly more modest than the one enjoyed aloft.

You will need a place to stay, of course, and the most luxuriant accommodations are at Silverado, a resort complex at the foot of the Valley in the town of Napa. Clusters of condominiums offer mini-suites equipped with kitchens and fireplaces. Breakfast is available in your suite but you might rather enjoy the sumptuous buffet breakfast in the clubhouse dining room that looks out towards the well-manicured fairways. Situated on a stretch of twelve hundred oak-wooded acres set against mountain backdrops, Silverado boasts two magnificent

eighteen-hole golf courses (designed by Robert Trent Jones), five swimming pools, and eight Plexi-pave tennis courts where you can pound away with your overhead smash until well into the balmy California evenings. You can also arrange to go horseback riding at Wild Horse Valley Ranch on three thousand acres of spectacular trails that wind through the mountains above the Valley.

More intimate accommodations are available farther up the Valley at one of the small, family-owned inns. At Yountville, there is the old Magnolia Hotel, whose stone-and-brick structure goes back to 1873. Present owners Bruce and Bonnie Locken maintain an old-fashioned service-oriented atmosphere catering to those who want privacy and quiet. The inn has seven rooms, all with private bath, and a twenty- by forty-foot swimming pool. Five-course dinners are served Thursday through Sunday evenings in a cozy brick dining room with stairs leading down to one of the most extensive wine cellars in the Valley. The inn is open year-round and reservations are a must.

St. Helena has two other delightful hostelries. Just south of the town is Chalet Bernensis. Here, too, the five guest rooms have a gracious old-fashioned elegance about them. Handmade patchwork quilts cover the antique beds. Many of the pieces in each room are for sale, as are those in the little antique shop on the main floor. The Doty family treats you like a guest in their home, which you are, since their private quarters are downstairs in the back.

The Wine Country Inn, at the other end of St. Helena on Lodi Lane, is somewhat larger and more modern, but owners Ned and Marge Smith have succeeded in giving it, too, a personal family touch. Continental breakfast is served in the rustic, country-French common room, where travelers exchange tips about what they've seen and tasted during their stay.

The best places to eat in Napa Valley are those which offer the region's best wines, the Silverado Restaurant and Tavern in Calistoga (different from Silverado resort, which also has a good wine list), the Magnolia Hotel, and a tiny new place in Yountville called The French Laundry. Nearby, Domaine Chandon, the sparkling wine facility owned by Moët et Chandon of France, puts on a lavish spread for lunch—a three-tiered buffet of cold meats, salads, and vegetables and hot entrées such as spicy *calamares* in wine sauce, or breast of chicken with Champagne sauce. Remember to save room for the incredibly elaborate desserts—a fresh blackberry tart, or a creamy chocolate mousse with bitter chocolate sauce on top. Nobody here is shy about loading their plates. In the evening, dinner is à la carte, featuring superbly prepared specialties by French Chef Philippe Janty. The restaurant offers only the wines of Domaine Chandon, but for a modest corkage fee you may bring the wine of your choice. Reservations required.

Many restaurants are closed on Monday, but Oliver's, in the town of Napa, is open daily. Their poached salmon in Champagne sauce is a delicate gem. Most of their wines come from Napa's oldest wineries.

Note: Beaulieu Vineyard, located on Highway 29 at Rutherford, is open for tours and tastings seven days a week from 10:00 A.M. to 4:00 P.M., except for major holidays. ▽

Beauty USA Now

In our second city-by-city report—hair tips, a paraffin bath, arm exercises...all from Chicago experts

When Parisian Yves Rocher opened his Centre de Beauté in the USA, he went to the Windy City. Skin-care products include Wild Mint toothpaste, Lavender Foot Cream. Catalogue: 25 cents. 2909 MacArthur Blvd., Northbrook, IL 60062.

This fall: shorter, smoother hair (look right). In that mood, Oliver Creasey, manager of Chicago's Vidal Sassoon Salon, is doing perms—for texture *only*. 835 N. Michigan Ave. (312) 751-2216.



GRAND-SCALE BEAUTY
David Warner's chandelier-studded new salon in the Beldon Stratford's grand ballroom is a sight to behold: eighteen thousand square feet—every one of them filled with the means to make you look better. We also like his puff brush—one end a tiny scoop for mixing eye-shadow powders, the other end, a swansdown mini-puff to stroke on the sheerest color. Mail order, $2.10 ppd., 2300 Lincoln Park West, Chicago, Il. 60614.

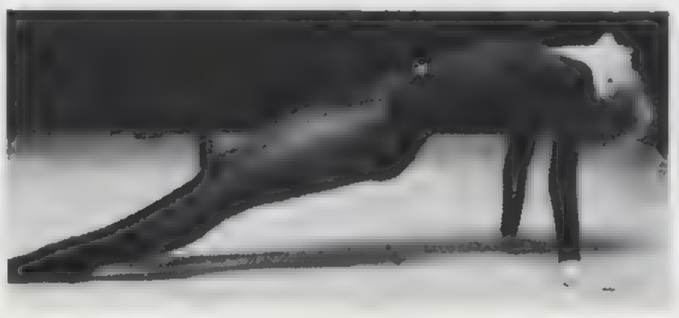
"A special look for fall lips," says Chicago cosmetic designer Marilyn Miglin, "is a glazed mouth." Use a favorite lipstick, *and* be sure to blot. With gold highlighter pencil (hers is Bridal Gold), color the center of your lower lip. P.M.: Shine the look with a touch of gloss. Lots of other tips and complete make-up lessons are available at Marilyn Miglin's salon. 112 East Oak Street (312) 943-1120.



- At Saks Fifth Avenue, two finds! Steam baths in—of all places—the beauty salon. And Ursula—the best masseuse in town. 669 N. Michigan Ave.
- J. Gordon's: for good hair cutting and styling. 2326 N. Clark Street.
- Best hair-color spot: Georg Carstens and Francesca Oliveri's new salon. Their latest technique "spicing" brightens up your own hair. 664 N. Michigan Ave.
- For manicures, pedicures: Nails by Lucille. 845 N. Michigan Ave.

IN CASE YOU'RE WONDERING WHERE IN CHICAGO YOU CAN SPEND A WHOLE DAY OF LUXURY AND GET HEAD-TO-TOE TREATMENTS OF *ALL* KINDS—YOU'LL BE THRILLED TO HEAR THE ELIZABETH ARDEN RED DOOR IS ON N. MICHIGAN AVE., TOO, AT NO. 717. BESIDES THEIR USUAL GREAT TREATMENTS—FACIALS, WAXING, PEDICURE—EXERCISE, AND FASHION FINDS, THERE'S ONE MUST TO TRY: THE ARDENA PARAFFIN BATH, NOT ONLY A PAMPERING TREAT BUT ONE THAT SOOTHES YOU ALL OVER.

Favorite Chicago exercise place: Rena, Inc., 920 N. Michigan Ave. There you'll find hour-long classes that combine everything from yoga and gymnastics to calisthenics and dance—all good exercises as trim Rena proves.



Every woman's trouble spot is underarm flab. Rena's firmer, left: Sit on floor, legs together in front. Place palms on floor beside waist. Press down with palms to raise body. Slowly, return to sitting position. Gradually do ten times.

TIPS

(Continued from page 475)

worker's byssinosis have their worst symptoms on Mondays. Theory on colds: Viruses transmitted during the week are developed over the weekend, pop out in symptoms on Monday. With the occupational diseases, peak burden of sensitizing substances occurs during the workweek, but has an onset lag, gathers into a respiratory storm usually by the start of the new week.

● Legionnaire's disease, a severe and life-threatening lung infection, surfaced two years ago at a Philadelphia convention of the American Legion, has appeared in several lesser outbreaks since then. Its cause: a tiny organism believed to be airborne or in soil. Suspicions center around airshafts, air-conditioning ducts, construction sites. Medical sleuths found the bacillus in tissues and fluids of infected people, could not locate it in surrounding air or environment where disease broke out. Risk factors for severe attack or death from Legionnaire's disease include middle age or older, smoking habits, polluted air, and underlying disease.

Recent gains against Legionnaire's disease: the U.S. Center for Disease Control is holding training courses in identifying the bacterium for medical laboratory technicians. Intensive research in antibiotic treatment is under way. Most highly effective antibiotic so far: erythromycin.

● Help for worsening air. Government's watchdog and guide for keeping clean our nation's air, water, and soil, the Environmental Protection Agency this summer issued final rules to limit pollution of the air by factories, power plants, other heavy-industry facilities. Under the Clean Air Act Amendments of 1977, United States plants are regulated in the amounts of airborne wastes they may discharge into the atmosphere. New plants or additions must install pollution controls; areas where air is clean are permitted to get somewhat dirtier; but already dirty air is not to be allowed to grow still dirtier. In national and international parks and wilderness areas, air quality has to remain virtually unchanged.

WRITE AND READ

From the American Lung Association:
"Fact" booklets on *Influenza, Asthma, Common Cold, Cigarette Smoking, Second-Hand Smoke*. A new booklet, *Smoking and Pregnancy*. Ask also for printed materials on other specific respiratory conditions by name. Write American Lung Association, 1740 Broadway, New York, NY 10019. Or contact your local Lung Association.

From the National Institutes of Health:
Chronic Obstructive Lung Diseases: Emphysema and Chronic Bronchitis. Write Information Office, National Heart, Lung, and Blood Institute, Bethesda, MD 20014.

From the National Institute of Allergy and Infectious Diseases:
Booklets on *Asthma, Common Cold, Flu, Dust Allergy, Mold Allergy, Pollen Allergy, Sinusitis, Strep Infections, Tuberculosis*. Request by subject. Write Department V, Room 7A32, Building 31, National Institutes of Health, Bethesda, MD 20014.

From the National Cancer Institute:
Clearing the Air, a guide to quitting smoking. Also, *Progress Against Cancer of the Lung*. Write Office of Cancer Communications, National Cancer Institute, Bethesda, MD 20014. ▽

TWO KILLERS

(Continued from page 475)

tims of sickle-cell anemia—all the people most endangered if they should get pneumonia.

In case of pneumonia, prompt treatment is important. When you are ill with impaired breathing, don't try to fight it out alone. Get medical help.

Fighting a chronic air-robber: emphysema

Emphysema is lung damage that can't be reversed. The ultimate air sacs, alveoli, lose their elasticity and finally rupture. Tissue walls break down, lung air spaces combine, like rooms in a house whose inside walls are demolished. Trouble begins. Each broken sac means lost surface for the exchange of oxygen and carbon dioxide. The chest strives for more air, the heart works harder. Stale air builds up where the sacs have burst. The breather's main problem: trying to get the used air out. When death results, it comes either from failure of the overworked heart or from suffocation.

Emphysema affects some 1.3 million Americans, kills eighteen thousand each year, is on the increase. Major factor in development of emphysema: cigarette smoking. In smokers, emphysema starts more readily, grows worse more swiftly. Other factors: air pollution, recurrent bouts of respiratory infections.

Doctors can do a lot to stop or to slow the progress of emphysema. Drugs can encourage bronchodilation, can clear the airways of thick mucus, can combat infections. Special training can improve breathing, stimulate productive coughing to remove mucus. Therapy and instruction can help make best use of lung capacity, achieve comfort at work, rest, and play.

Emphysema's sister ailment, chronic bronchitis, inflames airways that lead to the alveoli. The two conditions often occur together, are the most prevalent forms of chronic obstructive pulmonary disease, COPD to doctors.

Early diagnosis gets most effective treatment. Never let a long winter's cough or a smoker's cough go unchecked. See your physician. ▽

FLU GUIDELINES

(Continued from page 474)

CDC stands by its vaccination recommendations because of the far greater risks of flu complications and death among susceptible people without vaccination.

This year, where the public health services provide vaccination, all takers will be carefully informed of all known flu-shot risks. Private doctors, too, will be prepared to explain risks of taking vs. not taking vaccinations. Ask questions if you have chronic disease, are pregnant, have egg allergy.

Amantadine hydrochloride, flu-fighting antiviral drug, is used both to prevent and to treat influenza A viruses. Given before exposure, amantadine is said to block flu infection up to 70 percent of the time. In case of an epidemic of influenza A, medical planners probably would prescribe amantadine widely as well as using the appropriate flu vaccines, to enhance protective effects of both, halt the course of an epidemic. ▽

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HEALTHY LUNGS

(Continued from page 475)

need to develop a cardiovascular-pulmonary base? Answer: Aerobic exercises, which include oxygen-demanding activities such as running, fast walking, cycling, tennis, racquetball, strong swimming.

"Our program doesn't rule out calisthenics, weight lifting, or sprint training—all fine for good looks, figure contouring, muscle building, and competitive performance. But we concentrate on building up the aerobic base first," said Dr. Cooper.

The point system helps you to make a choice of activities, assures your getting the right level of aerobic benefit.

Exercise: strong medicine. "Exercise can be used just as you use a powerful antibiotic," said Dr. Cooper. "It's a therapeutic tool. In cardiac patients or those with pulmonary disability, exercise can be of value or it can kill the patient. The physician needs to know how to prescribe and to proscribe, how to start patients gradually and to build them up to effective and beneficial performance. At the Aerobic Center, our job is to provide guidelines to physicians and public alike.

"Exercise makes you breathe deeply . . . if you don't, from time to time, you could end with sticky-lung syndrome"

Second question: How much exercise do you need and can you compare aerobic exercises with each other? Answer: Aerobics has a point system to measure the cardiopulmonary value of the various activities, based on the intensity and duration of the exercise. Thus, running a certain time and distance can be matched to swimming a different time and distance, or to tennis, or other sports.

"Sudden death on the jogging track is a possibility that worries people, even though this is extremely rare when you consider that about twenty-five million Americans are jogging. I want to point out that when people die during exercise, they don't die because they're exercising. The majority die because they have underlying heart disease and don't know it.

"Stress testing, as we use it in the clinic, can tell with great reliability whether a person has such underlying disease, and whether exercise could be dangerous. In the almost two million miles run on our tracks, there has never been a jogging death. That's because all runners are examined and not allowed to start a running program until they've passed the stress test. This is why more and more doctors must be trained to use exercise in the practice of medicine.

"Many actual pulmonary cripples with moderate or severe disease can benefit by a supervised program. Such a program has to progress very slowly compared to a healthy-person program, in order to be safe. People with severe asthma, for example, run the risk of exercise-induced bronchospasm. They can start out with a supervised walking program, often with the help of a nebulizer or medicated inhalant to ward off spasm. As strength improves, medication may no longer be needed."

Bad-air running. Just what good, or possible harm, is there in exercising in polluted, smog-laden air?

"Whether or how much polluted air can wipe out the benefits of exercise needs scientific study," said Dr. Cooper. "But meanwhile, let me give you the rule of thumb I use: If there's a smog alert, my strong recommendation is *don't* exercise outdoors; don't breathe that stuff in and out of your lungs. If you possibly can, exercise indoors where there's air conditioning.

"In pollution levels that are below actual smog alerts, healthy people will be better off exercising than doing nothing. But people with any pulmonary problems should limit outdoor activities even without a smog alert, if the pollution is considerable." ▽

COLD WAR

(Continued from page 474)

sufferer, who thereby becomes just a bit more hazardous to others.

Linus Pauling, Ph.D., twice Nobel laureate, chemist extraordinary, is still the stout champion of vitamin C—a gram a day or more as a cold preventive. This view, still hotly argued in medical circles, is faithfully followed by thousands including Dr. Pauling himself, who at seventy-seven years positively radiates health, vigor, joy. Evidence is lacking, say some scientists. Others find vitamin C can, if not prevent, shorten and ease the severity of colds. Still others worry about possible vitamin C overdose.

In the wings, hope-inspiring substances for preventing and treating common colds. Interferon, the body's own substance for fighting viruses, is produced by cells when stung by a virus attack. Enough interferon, early enough, blocks replication of new virus parts, hinders the spread of virus through the body. But the process of making interferon is costly, the sources rare.

Alternative approach, interferon inducers, substances that stir the body's own interferon-making equipment. University of Illinois scientists tested the drug propanediamine, an interferon inducer, found when it's given immediately after virus exposure, cold symptoms and virus shedding lessen. Other antivirals under test—not yet FDA approved or available—include eleonate, Ribavarin, Tilarone. The hope: one day we'll find a truly effective antidote for the all-too-common cold. ▽

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ASTHMA

(Continued from page 475)

cause of worsening asthma. There are people with allergy-caused asthma, particularly children. But I believe this is rare among adults."

Other factors that may trigger asthma attacks include air pollution and airborne mold organisms. Air pollution, of course, includes cigarette smoke. "Most asthmatics have sense enough not to smoke," said Dr. Williams, "and many of them won't go near anyone else's smoke if they can help it."

Incidence of asthma doesn't appear to be decreasing. Death from asthma, though rare (about three thousand per year in the United States), is not diminishing either. But medical relief of symptoms has made notable strides during recent years.

"Treatment consists mainly of drugs," said Dr. Williams. "It's a rare patient who requires assisted breathing.

"There are three major types of drugs used for asthma; adrenergic or epinephrine-like drugs such as isoproterenol from the first group. These drugs can be taken as pills, injected, or inhaled. Patients with asthma symptoms usually are given isoproterenol by inhalation, with perhaps an oral tablet of a similar drug. When symptoms are really severe, they also receive injections of epinephrine. When these drugs are given by mouth, the dose is just high enough to keep a satisfactory level in the body.

"The second drug type is the aminophyllines, usually also given orally; by injection only if the patient is quite ill.

"The third class is corticosteroids, which are very potent drugs with known side effects, so we give only as much as we have to. These steroids have traditionally been given as pills; but, in a recent important medical advance, steroids were developed that can be inhaled in aerosol. This means the drug can act directly on the lungs without causing enough absorption to affect the body adversely. Today, a great many patients can have their asthma controlled by taking steroids in aerosol and avoiding the side effects caused by the oral form of the drug.

"The drug cromolyn helps some patients with allergic asthma, particularly children. Its use by adults is limited."

Will desensitization treatment for allergy help a patient with allergic asthma? Sadly enough, said Dr. Williams, though hayfever symptoms can be helped by desensitizing and even though the treatment induces antibodies that block the allergy symptoms, the asthma itself may remain unaffected. "At present, it appears that desensitization is not an effective treatment for asthma. In some cases, the allergist notes that a patient's asthma has improved after desensitization. But we can't be sure the improvement is not the effect of suggestion or a spontaneous change."

Estrogen replacement, in menopausal women or in those who have had hysterectomies, has also been credited with relieving asthma. "It's my guess," said Dr. Williams, "that women may feel more alert and alive on estrogen-replacement therapy, and their asthma gets better as a result of generally improved well-being. This, of course, would not warrant the use of estrogen as a specific treatment for asthma."

Many women have complained that their asthma gets worse at the time of the menstrual period. The reason for this is not understood, according to Dr. Williams. Using diuretics to reduce excess body fluids during the menstrual period may or may not help asthma symptoms but can relieve the waterlogged feeling.

What problems do asthmatics have in pregnancy? General experience shows that asthma may get worse early in pregnancy, said Dr. Williams. But as the pregnancy goes on, asthma often actually improves. "I am very much concerned about pregnancy in severely asthmatic women," he added. "I think it represents a hazard, to be managed with care."

"Today, asthma can be controlled by using steroids in aerosol and avoiding the drug's side effects"

Is asthma likely to be transmitted to the child? "By hereditary means, not by direct transmission," said Dr. Williams. "There's no question; asthma does run in families, and chances of developing it are greater in people with two asthmatic parents."

If you're asthmatic, what can you do for yourself?

"Most important, don't smoke," said Dr. Williams. "Next, don't take aspirin. Many asthmatic people are sensitive to aspirin, not necessarily allergic to it. Aspirin appears to touch off asthma by its ability to block the production of some prostaglandins in the lungs. Certain prostaglandins cause the airways to open up; others cause them to constrict. If you block the action of the dilating prostaglandin, the others are unopposed and can tighten up and trigger asthma.

"People sensitive to aspirin are also sensitive to a food coloring called tartrazine yellow which is widely used not only in foods but in a good many drugs, such as for pill coatings. This coloring may even turn up in some drugs used to treat asthma. We aren't yet sure how important this is, but it's possible some people may be taking in their medication an agent that might make their asthma worse."

Besides things to avoid, there are positive things to do if you're one of those living with asthma. During an attack, advised Dr. Williams, try to relax. Don't waste effort by trying too hard to force air out of your lungs. Learn about your medications and, with your doctor's advice, learn how to use them.

"Try not to make a big thing of your asthma; it's generally not recommended or helpful to change your way of living, your vocation, or where you live. If symptoms come, treat them." ▽

SMOKERS OR NOT

(Continued from page 475)

chronic bronchitis and emphysema, 15 percent of other respiratory diseases. It has also been linked with cancers of the mouth, throat, esophagus.

The increase in the overall cancer death rate of 1976 can be entirely accounted for by increased cancer deaths in women—and these extra deaths are from cancers of the pulmonary tract, mainly the lungs. The respiratory cancer death rate for white females rose 7.2 percent in that year.

These odds are so terrible that many a chronic smoker declares it's too late to quit. The damage is done, and the risks, recognized at last, must be borne.

Not so. It's never too late to quit—and to benefit through a striking reduction in disease risks as well as in improved health. So says Oscar Auerbach, M.D., professor of pathology at the College of Medicine and Dentistry of New Jersey and senior medical investigator at VA Hospital in East Orange. Stop smoking and stay off cigarettes, he said, and your grateful body promptly goes to work repairing lung damage. In time, most of the damage will be undone and your risks of lung disease will drop back toward those of any other nonsmoker.

Under the pathologist's microscope, abnormal cells owing to cigarette smoke can be found in the lung airways of every smoker. These changed cells actually are preliminary stages of lung cancer. The longer and heavier the smoking habit, the more changed cells; hence, the greater chance for developing cancer. But, said Dr. Auerbach, "After five years of nonsmoking, even formerly heavy smokers showed a great decrease in the number of these precancerous cells, as well as in actual cases of diagnosed lung cancer."

The American Cancer Society reinforces Dr. Auerbach's findings. After only one year of not smoking, according to an ACS report, the risk of lung cancer decreases somewhat; after ten years, the ex-smoker's risk is well down, near that of a person who has never smoked.

In the 1960's, Dr. Auerbach helped prepare "Health Consequences of Smoking—a Public Health Review," the landmark report that led to the warning now printed on cigarette packs. Today, after two decades of cancer research, he says, "It is now clear that cigarette smoking is the single most important factor in the development of lung cancer."

Lung peril for nonsmokers

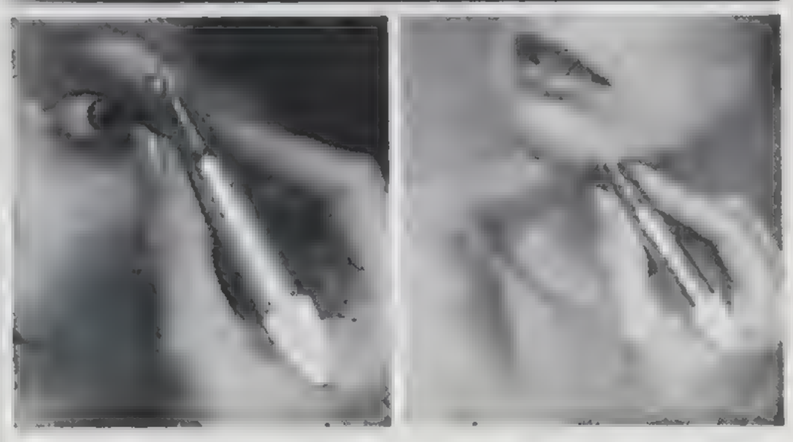
"You can't talk about women's health and lungs without mentioning smoking," said Kenneth H. Cooper, M.D., M.P.H., director of the Aerobics Center in Dallas. "For nonsmokers, I want to bring up the problem of sidestream smoke—from other people's burning cigarettes.

"In a recent issue of *The Journal of the American Medical Association,* Geoffrey E. Greene, M.D., cited studies that show higher hospital admissions with bronchitis and pneumonia in children whose mothers smoke and also increased respiratory illness in children who have smoking parents. And he points out, the four groups of people who are particularly endangered by sidestream smoke: allergic and asthmatic people; children, as we just mentioned; people with chronic heart or lung disease; and contact-lens wearers, who get eye irritation.

"People exposed to considerable sidestream smoke have measurable levels of carboxyhemoglobin in their blood. This means that carbon monoxide—a poisonous gas that's given off by burning tobacco—has bound itself to the blood's hemoglobin and is blocking its oxygen-carrying capacity.

"Dr. Greene, of Georgetown University Medical Center in Washington, DC, fought for and helped win the passage of an indoor clean-air act for Howard County, Maryland. It requires many businesses and public places to provide separate areas for smokers and nonsmokers. I heartily support this kind of measure, which protects the health of nonsmokers and still preserves the smokers' right to smoke." ▽





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Why choose a women's college in these days of coed everything?

Seven female presidents of seven women's colleges tell why they believe in single-sex education

By Sheila Fisher

"Women can do the work, I give them the chance," said Henry Fowle Durant, the founder of Wellesley College, over one hundred years ago, when he dared to pick the first woman college president in the world. His choice was Ada I. Howard, a Mount Holyoke Seminary graduate, who began her administration at Wellesley in 1875. This fall, another first: *all* of the colleges in the Seven College Conference—Barnard, Bryn Mawr, Mount Holyoke, Radcliffe, Smith, Vassar, and Wellesley—find themselves headed by women. The "Seven Sisters" have seven female bosses, each, like their institutions, quite different from the next yet tied together by a serious commitment to excellence, to the liberal arts, to women, and to smallness.

The two newcomers, Mary Patterson McPherson at Bryn Mawr and Elizabeth Kennan at Mount Holyoke, both replace men, although somewhat ironically, two of the most forceful women presidents of the last century have been at these colleges: Bryn Mawr's strong-willed M. Carey Thomas and Mount Holyoke's politically active Mary Woolley. Wellesley and Barnard have had only women presidents. In 1975, Jill Conway became the first female president at Smith, with twenty-five hundred students, the largest of the group.

Until recently, these Eastern colleges were the unchallenged choices of young women who wanted an undergraduate education equal to what was available at the all-male Ivy League schools. Now that the best men's colleges welcome women, the female colleges must compete with them for the students they want, and each has coped in its own way. Barbara Newell, president of Wellesley, said, "Fifty years ago, the basic role of the women's liberal arts institution was to provide a good education. Now, it is to provide an alternative that speaks to women's particular needs and interests."

No longer distaff ivory towers, the Seven Sisters all have reached a meeting of minds with men one way or another. Vassar, at the revolutionary end of the spectrum, began going coeducational in 1968, and the 1978-79 student body is 40 percent male. President Virginia Smith believes that "a new model of coeducation in which there is equal attention to the needs of both men and women may be achieved more easily by a women's college that moves to coeducation. After all, a women's college has already had rich experience in working with the most difficult aspect of coeducation—providing sensitive response to the special needs of women."

Radcliffe's Matina Horner, the youngest at thirty-nine as well as the senior president with six years behind her, spends a lot of time trying to get Harvard to take their female students even more seriously. She also supervises the trend-setting research, library, seminar, and independent-study programs Radcliffe maintains for women of all ages. Although from the beginning Radcliffe undergraduates were taught by the Harvard faculty, it was not until 1943 that they began attending classes with Harvard men, and not until 1967 that they were permitted to use the undergraduate library. Now, at least on paper, the sexes have equal rights at Harvard-Radcliffe from admission on through, with a male-female ratio of 1.8 to 1. Jacquelyn Mattfeld at Barnard presides over her own faculty and admissions, but Barnard, still doggedly independent, is very closely affiliated with Columbia, both academically and extracurricularly.

Australian-born Jill Conway, Smith's president, feels that Bryn Mawr, Mount Holyoke, Smith, and Wellesley have followed a similar pattern, keeping a strong tie to the traditional role and steering clear of very tight alliances with men's schools. Wellesley and M.I.T. encourage cross-registration, while Smith and Mount Holyoke cooperate with each other and with Amherst, the University of Massachusetts, and Hampshire College. Bryn Mawr, the smallest of the women's colleges with under a thousand undergraduates, has extensive academic and extracurricular cooperation with Haverford College, including coed dormitories on both campuses, and a more limited arrangement with Swarthmore and the University of Pennsylvania. "Bryn Mawr and Haverford," Miss McPherson said, reflecting her concentration in philosophy, "are like Schopenhauer's two porcupines who try to shelter together on a cold night—the trick is to get close enough to get warmth, but not so close as to inflict damage."

The question, then, is what do these changing colleges, courting cooperation, have to offer women that they cannot find at a formerly male institution? President Conway, Sophia Smith Professor of History who teaches a course on American feminism, suggested, "Women need being able to choose their area of academic specialization without reference to sex stereotyping." For example, one-third of the student body at Smith majors in mathematics or science, not true at coeducational institutions. More important perhaps, she continues—because of what they have done after graduation—is the large number of economics, political science and philosophy majors. "Also, women need a self-aware-



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ness that comes from having all leadership roles available on unambiguous terms. We are providing what Western society has always thought appropriate for men: education in a highly charged environment with close relationships, a sense of a peer network, sharing experiences with women in all fields."

Elizabeth Kennan put her thoughts this way. "Women's colleges are, I think, going to have a role to play," she paused, "forever, because the period between eighteen and twenty-two is a period when both men and women have a great deal to learn academically and an enormous task in mastering themselves; and the two have to occur simultaneously. Now, the relationship between the sexes is one of the most complicated and difficult and delicate. It is a very great advantage for many people to approach the first two challenges without having to face daily and repeatedly the problem of the relationship between the sexes. It gives the students a kind of freedom, which I think will be recognized as being very valuable for a long time."

Jacquelyn Mattfeld, with more years in college administration than the rest, elaborated, "I had certainly hoped that, by the time I was fifty-two, the world or maybe human nature would have progressed and that it could be demonstratively shown that there was no need for women's colleges. It's been a tremendous disappointment for me to discover that coeducational institutions do not have equal numbers of men and women on their boards, or on their faculties, or with tenure. We know that there is a direct correlation between the proportion of women on the faculty, whether at a coeducational or a single-sex school, and the proportion of women from that school who achieve. Studies are showing that women who graduate from some of these superb institutions that were historically for men come out with lower self-esteem than men do. Even in this last decade, women have been more likely to go into professions, or more likely to complete the Ph.D. at a ratio of something like two to one, if they have gone to a women's college. Particularly interesting to me is that Barnard is first in the U.S. in the production of Ph.D.'s in the last ten years."

Students today "spend a lot of time looking at the interface between the liberal arts and the world of work," explained economist Barbara Newell. "They are academically a very conscientious, serious lot, concerned about their professional futures, a generation very hopeful of putting their learning to work to make the world a better place. They are interested in what's gone before them—in how institutions came into being, in ethnicity and religion, in where they came from and where they are today." So, the schools undertake research projects and see that the college community includes a variety of life styles represented by women of many ages.

The educators agree that a liberal-arts education is good preparation for any job. Vassar's Ms. Smith—lawyer, economist, teacher, and administrator—is, perhaps, the most outspoken. "We need not create a dichotomy between the liberal arts and preparation for employment. Many employers are more concerned that the people they hire are able to think critically, to synthesize material, and to analyze and solve problems rather than to have special narrow skills that can be learned on the job. A liberal-arts education is concerned with developing these broad cognitive abilities."

To accommodate the increasing demands for vocational guidance, the career-planning offices on the seven campuses are sponsoring career seminars and arranging midterm and summer internships for undergraduates as well as serving as placement bureaus for both students and alumnae. Students have a "driven quality," said Mrs. Conway. They're under pressure from their families and from society to make good at a job. Both Miss McPherson and Mrs. Horner worry about early decision making, afraid that some women may paint themselves into a corner too early.

According to Mrs. Horner, a psychologist who ten years ago brought to prominence women's fear of success, "The greatest problem of students in the 'seventies, both men and women, is to come to grips with how they can juggle all the balls that society has put before them. Facing women particularly is how to balance the virtues of autonomy and the virtues of commitment, how to incorporate newly adopted values with a previously socialized orientation. It's as if behavior and attitudes are ahead of one's psychological capacity to cope. It's a very hard thing to integrate personal and professional objectives."

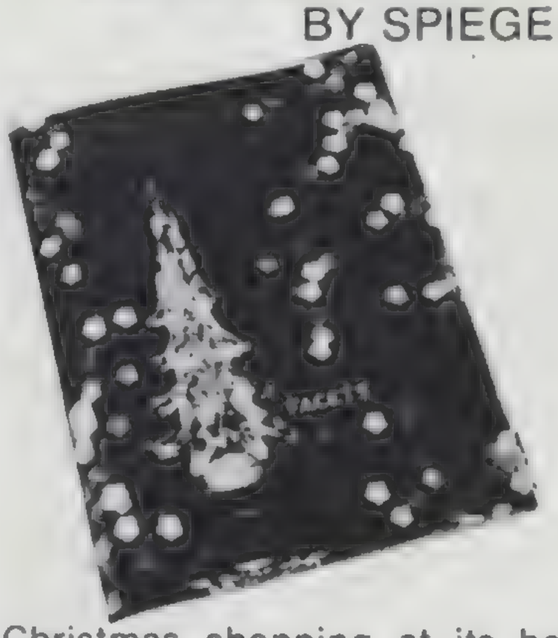
Miss McPherson agreed. "I think women are still quite ambivalent because the choices are so horrendous. Things are so very complex and overwhelming that addressing a manageable set of questions and dealing with them appropriately and adequately has become less and less easy. And I think if Bryn Mawr can teach somebody the value of doing something with excellence, then there's hope that excellence will be what she will strive for."

Elizabeth Kennan, a historian who as president of Mount Holyoke does not want to be a role model as much as a partner in the inquiry of learning, added, "There's a great difficulty today with superwoman, the woman who can do everything and inspires nervous breakdowns in everyone else." She laughed. "I think that's not what we're after. But there's an element, if not of omnicompetence, then of shifting or changing competence that I would hope for. Not that every woman should be an athlete, a mother, head of NBC, but that there should be communicated a notion that women may move from one role to another at various points in their lives, that none would have to foreclose another."

For her inauguration as president of Bryn Mawr on September 7, Miss McPherson (A.B. Smith, Ph.D. Bryn Mawr) has planned a tribute to the other six Bryn Mawr alumnae who serve as college presidents: from the Undergraduate College, Matina Horner at Radcliffe, Hanna Gray at the University of Chicago, and Millicent McIntosh, President Emeritus at Barnard; from the Graduate School of Arts and Sciences, Alice Emerson (A.B. Vassar) at Wheaton and Alberta Arthurs (A.B. Wellesley) at Chatham; and from the Graduate School of Social Work and Social Research, Walter Walker at LeMoyne-Owen College in Memphis. Elizabeth Kennan is the first alumna president at Mount Holyoke in this century. Goucher, Hampshire, Hood, Mills, Wellesley, and Wells are also in the hands of graduates from the seven colleges—perhaps a hint at the number of women from these institutions who hold positions of responsibility throughout the world. ▽

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BARBARA WALTERS

(Continued from page 459)

knew what they wanted to do or that they knew success would happen in a minute. Barbara Walters had fantasies about acting, "but I didn't really want to be an actress. I didn't know what I wanted to do. I thought I might teach. I like children. I knew someone in the personnel department at NBC, but I wasn't prepared for a job there; so I went to school and learned Speedwriting. I was first in the class—because I was fastest—and I took a job as a secretary. Then I began to do newswriting."

Within three years of graduation from college, Barbara Walters was the youngest producer at WNBC-TV in New York City. "I was in the first generation of writers whose training was for TV." Walters did her traveling, her training as a writer and producer for local stations, and as a writer for network shows. She learned all the mechanics. She wrote for various CBS morning shows, all of which were designed to put *The Today Show* out of business. Finally, she, herself, went to *The Today Show* as a writer who edited her own material.

During its first thirteen years on the air, *The Today Show* had some thirty different women on the air at various periods of time; almost all were actresses or models. For its next thirteen years, Barbara Walters *was The Today Show* in most people's minds. "I set a longevity record, if nothing else."

While she was on *The Today Show*, Walters also spent five years as moderator of *Not For Women Only*. Then came her

Assurance makes it possible to be tough without tantrums

celebrated jump to ABC. What people tend to forget—vis-à-vis her famous contract with ABC—is that Walters was never paid more than Harry Reasoner for the *ABC Evening News:* her contract requires that Walters also host four prime-time television specials, eight to twelve *Issues and Answers* programs each year, and anything else she is asked to do.

Barbara Walters is made for this period when news is more about who or why than what or when. The more overwhelmingly mechanized and computerized the world becomes, the more we need to individualize and personalize our news, to humanize it with conversation. It should come as no surprise, then, that world leaders talk to Barbara Walters. Even those people who are drawn to a reclusive, enigmatic style will discuss it with Barbara Walters, because there is no point in being an enigma or a recluse if no one knows you are doing it.

That is not to say that everyone will talk to Barbara Walters, or that she does not have to take the same dogged approach as other journalists. This, from a friend: Walters was trying to interview a famous law-enforcement official; her assistants could not get him on the phone. Walters, glasses shoved back on her head, got on the phone with the man's assistant—she is neither coy nor naïve about the power of her name—and explained, softly, that she had met the official on a panel; they had, she said, liked each other and sworn a kind of fidelity to each other; if he could not make himself available for an interview, could he at least recommend someone? Walters waited until the assistant consulted with the official and then was told that, no, the official could not recommend anyone. She paused, then gently said, "Well, I've tried to do my best for him, please remind him. Now, he owes me one." Assurance makes it possible to be tough without tantrums.

Barbara Walters is at heart a reporter, not a star. A star would have, as Lily Tomlin would put it, "pitched a fit." Tough coolness is foreign to many women of Walters' and my generation; and it is one of the qualities some women envy and therefore find threatening in Barbara Walters. Some women call this mannishness, and it's as perplexing, because new, as the kind of decisiveness Walters also manifests.

We talk about the balancing act of working and running a home; how the decisions and details about the house are somehow more difficult. "We know what it's like, at the end of a day, for men: the maintenance problems, the fact that the washing machine needs to be fixed." At least now, Walters explains—and you can hear and see the relief, "There is more time. I was always exhausted, doing five days of *The Today Show*, five days of *Not For Women Only*. When this contract is up, Jacqueline will be thirteen. She'll need me more as she gets older. I want to be home then when she comes home.

"I always wanted to be part of the middle class. My father was an entrepreneur; we lived on a higher scale than most of my friends; there was a touch of flamboyance." A touch, I think, too, of the precariousness that the children of show-business parents always feel. Barbara Walters' father owned a nightclub. "When in school someone said a man ran a bordello, I didn't know what that meant. I thought it sounded somehow better than a nightclub."

Walters grew up in Boston and in Florida, did not come to New York permanently until she was sixteen. She chose to go to Sarah Lawrence to be near her parents: "I didn't want to leave that sense of security." She speaks frequently of the importance of security and has said, elsewhere, that after signing her famous ABC contract she went to her business manager and said, "Promise me in five years I won't have to marry for money."

Walters always knew she had to work. She was a serious student, completely disciplined. "I never deviated from the norm. I was a terrible athlete, never played bridge. I'm not a good cook." She does not do the cliché gourmet-cooking, jogging-exercise thing every celebrity now claims to have time for. Barbara Walters is lucky; she has the kind of body that keeps itself in shape—possibly from sheer adrenalin. She has always been afraid to drive and doesn't know how. "I flunked gym, flunked home economics. I am not visual and can't draw. But, I'm compulsive. Whatever it is, I must

do it today. And must do it over until it's right. I'm a superb editor."

Now, on her specials, Walters works closely with two co-producers, Don Mischer and JoAnn Goldberg. I ask her if she has thought of becoming a producer. "I would miss the public attention. I'd miss doing the groundwork. It would be difficult to give the show to someone else. But, last year, I prayed not to read about myself. You want to get to a plateau where you like yourself. Last year, I did not like being me; I felt every day that I was drowning. I had the feeling well-meaning friends were saying, 'You must be very kind to Barbara.'

"Now I'm not unhappy being me, although there still are things beyond my control I'd like to change. It was comfortable at *Today*, but you always have to reach, to change; it wasn't the money, I thought it would be easier to be an anchorwoman. But all my mother could see was that I was working so hard. She wanted what all mothers want—someone to take care of me on the rainy days. But then, what would I do with him on the sunny days?

"A man can lean on me," said Walters

"Although I think it's important to have some interest, a way to earn your own living, sometimes it's not worth the battle. It's very rewarding to have a family, to be with children, to be around a husband—if you like him." She says this with a fetching kind of shyness and also a small wistfulness; I know what she means. That is the catch: liking him. What kind of man does Barbara Walters like? "I've never been interested in going out with charming, insecure men—even writers, artists, or actors—just because they might be famous. A man has to be ambitious, successful, and proud of himself. He will need someone who is all there. I feel I'm almost there. A man can lean on me."

The quality men must love in Barbara Walters is her radiant gift for listening. During the entire afternoon, which was punctuated only occasionally by calls or by questions from associates, she never gave the impression that she had one foot poised for flight. The secret to balancing success may be the ability to stop, to turn off the precision timing.

One phone call was to a highly successful young man, fixing him up with a wonderful young girl. Barbara is as pleased with this matchmaking as she is with arranging an interview. "That's one of the graces . . . knowing a lot of people . . . being able to make these connections for them. There's a part of me who would like to have someone else say, 'Listen, I'd like to introduce you to my brother-in-law.' "

Are men intimidated by her success? "Not if they're secure with their own success." Men and women who are satisfied with their own lives are rarely envious. They also are aware of the pressures. Walters got enormous support last year, when she was settling in with her job on ABC as the first woman to co-anchor a network news show, from women who wrote to say that her progress gave them courage. "Hope for their middle age."

Only a handful of women are as highly successful as Barbara Walters, and she says they are curiously similar: "What we share, what we discuss with each other are the similarities—the difficult childhoods, the early responsibilities." She mentions four friends: Helen Gurley Brown, Geraldine Stutz, Mary Wells Lawrence, and Sue Mengers.

We talk about a recent poll of the most admired women, the results of which, we both feel, actually represent who the women polled would like to be. Barbara Walters topped the list, with Helen Hayes and Betty Ford. We think of some of the struggles and, in some cases, the tragedies of private lives that people don't consider when they begin to envy. "We'd probably all want to be Candice Bergen," Walters says.

The reason I thought I wanted to be famous was to get invited to all the best parties. "But when you get there," Walters tells me, "you understand that you go to the parties to prove you've been invited, or possibly to meet someone there. And then, you don't have to go anymore. Most people go to parties for reasons that have to do with power, that have to do with proving the success of their existence. What I treasure now is time.

"I always used to be running, always getting dressed. I wasn't frantic; life is only frantic if you're frantic inside. But I do like time just to be home. You need time to read, to be with a guy."

There's a pressure now, which we agree is unsettling, that every woman have a career. A career is not like having a job. "It knocks you out. But, there are other choices." For instance, if you want to make sure your job remains a job, you confine it between the hours of 9:30 and 5:30. "You can't do that with a career," said Barbara Walters. "I have a friend, a man, who is happily married and has wonderful kids, who says that if you get your work mixed up with your life you get into trouble. He makes sure his work isn't number one. But then, Betty Bacall says the only sustaining thing is work, the only thing you can rely on. You know, both are right, depending on one's circumstances."

On the way down to the control room to check on new cuts in one of her interviews, Walters picks up a Mallomar from a cooky jar in her outer office. She suggests further changes and remembers, after each suggestion, to compliment the editor. Her manner is relaxed and informal. I ask what changes she would make in her life. What would she like to do tomorrow?

"To be kinder," said Walters. "I always want to remember that. Never to be so pressured that I don't take the time to be kind to people, to notice the good work they are doing." She sits, comfortably, in a chair in her assistants' office. The end-of-day relaxation and informality that anyone who has ever worked anywhere will recognize is shared here. There are questions about a trip to Washington, about the scheduling of a special, about the salutation in a letter to Fidel Castro—"Would this be a warmer way to put it?" And, finally, the warmest kind of question—the one you don't expect (and she knows that, too): "What would happen if I had another Mallomar?" ▽

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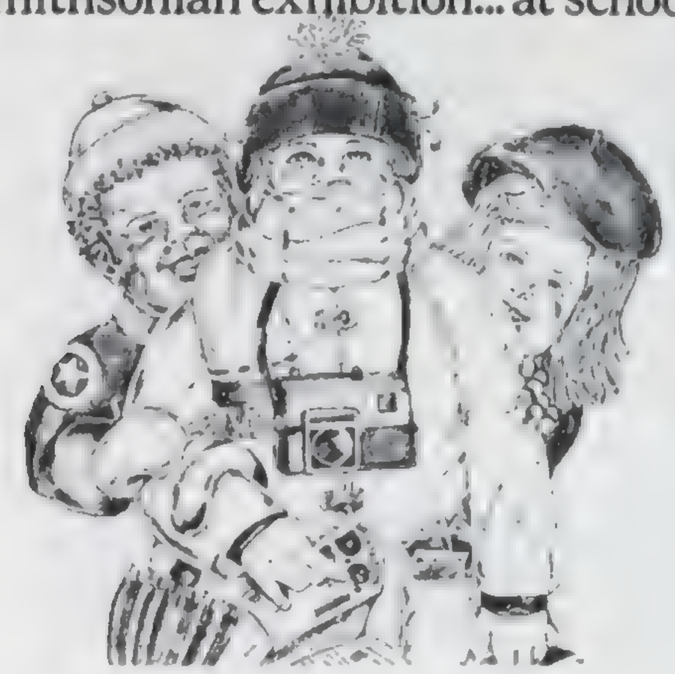
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The mid-life crisis: should you take a lover or redo your house?

After the mind-blasting experience of redecoration, a married woman might, forgivably, think of romance

By Fredi Solod

A glass of Piesporter Goldtröpfchen 1970 in hand, I followed my friend down carpeted stairs to see how the basement was being remodeled. Fourteen hundred square feet of tricycle and rummage and dented-suitcase space was being converted to a Game Room for the children and a Party Room for adults.

"Watch out, you'll track," she said, pointing to the footprints in plaster dust I was making. Like Gretel, I was deliberately leaving my marks so that, should my friend disappear, I could find my way out of the maze the builder had devised when ordered to "hide the pipes, camouflage the heater, do something about the washer and dryer and freezer and humidifier."

"Don't say it," my friend said as we stood where the bar was going to go.

Who me? I long ago stopped saying "it," when a former friend pinned me with "when?" "what day was it?" "what was I doing when you told me so?" But I could have told her.

As I wandered through the Ping-Pong area, the TV game area, the pool table and pinball and study and fireplace areas, I thought, "What a waste of energy and time and money. What a drain on the resources of a woman's fabulous 'middle years.'"

Gail Sheehy concludes in her book *Passages* that mid-life women are, if they have successfully met and passed through their various crisis periods, "full of energy, open for new challenges, ready to take daring leaps into the unknown." Simone de Beauvoir, in her classic, *The Second Sex*, offers women of middle years two alternatives: they can either take a lover, she says, or redecorate their houses. Either choice could be regarded as one of Sheehy's "crisis periods," allowing us to emerge ready to leap tall challenges in a single bound; but the woman in full control of her smarts doesn't have to think twice in making her decision.

The rise of feminism offers us other alternatives that we may consider, but they pale when set against de Beauvoir's. Going back to school is terrific, but school lets out. Getting involved in politics is fulfilling, but there are only so many lady mayors and city councilpersons elected. As qualified as we may be, we are still put into the holding tank when executives are fishing for employees with recent job experience.

Which brings us back to space one. Or space two, for most of us. Suburbia is not a good place for a middle-aged woman to start swinging, unless she is really at the end of her rope. In the first place, her choices for affairs are narrowed to the milkman, the paper boy, and the husbands of friends with whom she could never lunch again. Secondly, there are still numerous women, statistics to the contrary, who are happily married, or happily single, or whose religious and moral convictions push them more toward choosing new wallpaper than toward picking a new lover.

As I stood fingering rough brick and mirror tiles in my friend's nearly completed 1920's saloon, I thought that, as a veteran of a major renovation while I was still in my thrilling thirties, there were a few words of wisdom I could have told her.

For example, no woman in anything less than perfect mental health should attempt any renovation or redecoration more drastic than choosing a new shower curtain. No matter with what equanimity we made decisions in the past (no, pre-teenagers should not wear eye makeup; yes, there should be sanctions against South Africa), there is something about a household overhaul that turns even the most assertive of us to jelly. Surrounded by friends with pretensions of being decorators and decorators who call us by our first names and pretend to be friends, even the strongest of us will find ourselves wavering between what we know we want (carpeting the color of Belle Watling's hair) and what the others suggest (carpeting the color of dried mud). A few sessions with a competent analyst or a trip or two to group therapy (preferably a group of women who've been there) can either strengthen resolve or change your mind.

Good physical health cannot be overemphasized. The changes a woman's body goes through at mid-life have been amply reported by the experts, but a few have been left out. Despite what the ophthamologists say and what bifocals seem to underscore, a woman's vision improves with age. Not only can she tell warm dark amber from natural hair color all the way across the room (whereas a man the same age has to step up close to read the lettering on a wet T-shirt), but she can also spot worn carpet areas, threadbare upholstery, and scuffed paneling (where the kids rested their feet while on the telephone). Suddenly, her vision sees a greenhouse where the playroom was, a country French kitchen where counters used to be covered with school books and peanut-butter and marshmallow sandwiches.

Hearing also improves with the years. After years of tuning out screaming car pools and hard rock, the sound of gurgling plumbing filters through; and where there were once many hands to jiggle the john to silence, now there are only two—neither of which wants to crawl out from under a warm electric blanket to shut it off. And there goes the bathroom tile.

Fit as years of yoga, tennis, jogging, and lugging groceries from the stationwagon to the kitchen may have made us, we are still not in ideal physical condition for renovating. I have friends who carried thirty-pound youngsters under each arm for years and now find themselves unable to lift a finger when confronted with a recalcitrant paperhanger.

Therefore, a strenuous program of daily calisthenics can help to prepare the body for the leaps from the driveway to the entrance over wet concrete or fresh blacktop and may do wonders for tantrum throw-

ing, those jumps up and down that came naturally when we were children but now can throw your back out when the carpenter is one piece of wormy chestnut short for the new bookcase. Exercise also supples up the body for the Undershirt Shuffle, those intricate maneuvers done on old rags when new flooring is going in.

For maximum benefit, the exercises should be done months in advance; but, like beans that you forgot to soak overnight but can salvage by simmering, they can be started after the workmen have been hired. The only problem then is when. Workmen, if they show up at all, ring the bell at seven in the morning; and, once they plug in the electric drill, all privacy is gone. The bedroom is the site of the Plywood Summit Meeting, the bathroom has lights and water turned off, and the living room is ankle-deep in drop cloths. Isometrics in the car may be the only solution.

If all this isn't enough to change the mind, entertain the following facts for a minute: if you choose a lover, a phone call might mean a romantic rendezvous in a small café with throbbing violins. During remodeling, the telephone call is from the contractor who says the men can't work today because it's under forty degrees. In Gothic novels, dawn, to lovers, signals the sweet call of birds and the pink flush on the heroine's cheeks as she rushes to greet her lover in the lea. Dawn during renovation means anxious scanning of skies (no cement poured if it rains) and a pre-coffee trip to the aspirin bottle.

Back Street, to lovers, has the aura of illicit affairs. To a woman doing over the house, back street is where she parks the car because there are trucks in the driveway. A woman with a lover can luxuriate in fantasy, in massages and beauty-shop appointments. A woman with a contractor adds up the bills and plans to do her own hair for the next three years.

A woman involved in an affair can prepare intimate meals *à deux*, but the woman in renovation has to come up with casseroles that can be heated over Sterno and taste like sawdust anyway. A woman with a lover simply has to worry about her husband finding out or what the neighbors will say. A woman redoing the house lies awake nights debating floor tile and track lighting and whether her friends will be able to climb out of the new playpen arrangement.

Sheehy concludes *Passages* with "let go, let it happen to you." I say, "No, hold on, don't let it happen to you." Are those old Kiss and Chicago posters peeling off the wall really worse than new walnut paneling? Have you considered selling the house and moving to an apartment where the super might take care of curtain rods that won't pull? Isn't there something warm and nostalgic about exposed pipes and an ironing board in the middle of the cellar?

"Oh, my dear friend," I thought as I wiped the plaster dust from my shoes, "if only you would let me tell you."

On second thought, perhaps I wouldn't have anyway. Scarce as they may be, good contractors are still more available than good, desirable, middle-aged lovers. Those of us who've been through one alternative deserve a clear and uncrowded shot at the other, and anyone taking a "daring leap into the unknown" can fly higher without a friend holding on.

Still, being a good friend, I might have clued her in a little. If she'd asked. ▽

RICHARD AVEDON

(Continued from page 461)

themselves. And fashion is a mix, an anthology. Fashion is no longer a "world"—but a flux of enticingly juxtaposable, often interchangeable images.

• • •

This ongoing transformation of fashion, its so-called death and its rebirth as a much larger subject for photography, explains much of the shape of Richard Avedon's prodigious and varied activity. Many other photographers of fashion have produced

"Appearances that fascinate"

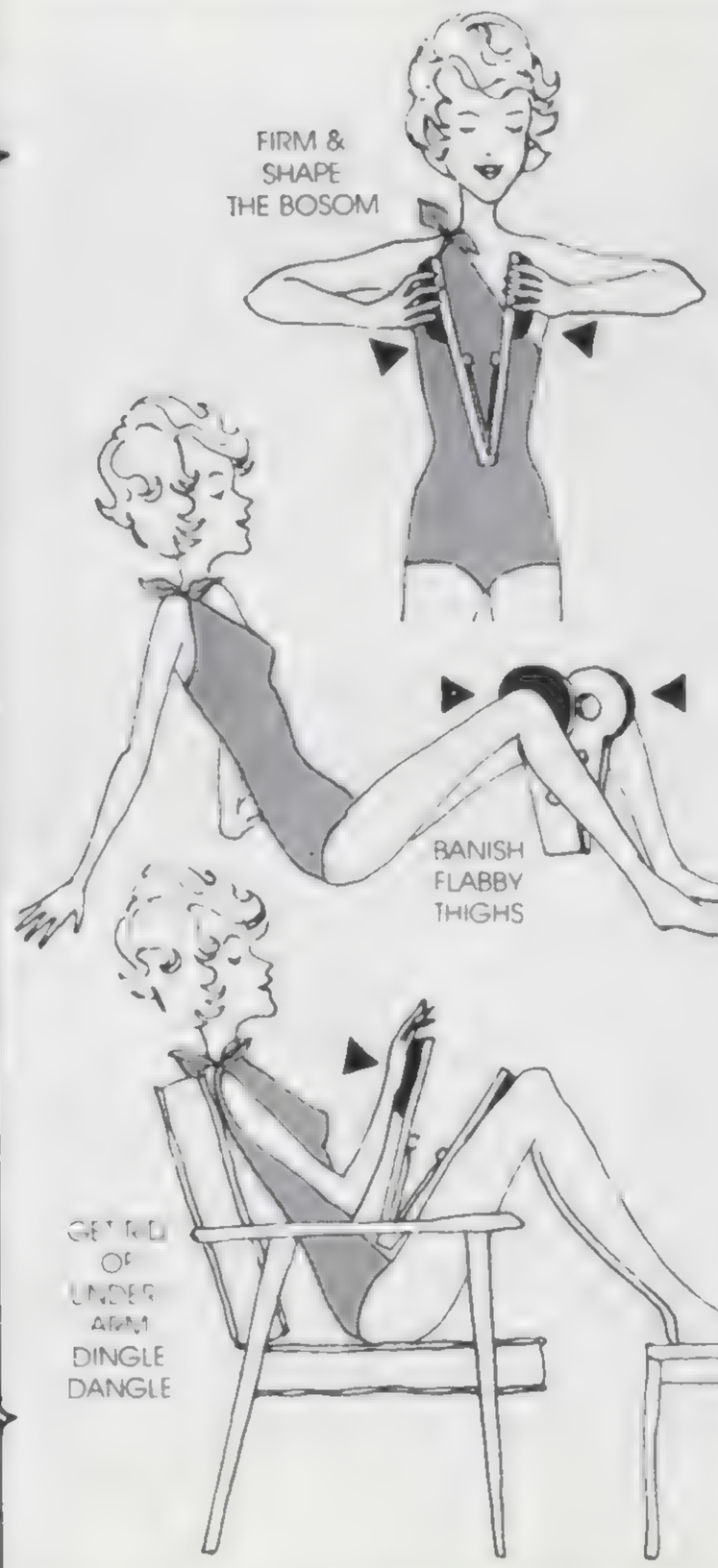
memorable images; none has a body of work which deploys so intelligently all the powers and ironies of fashion photography. Endlessly knowing about and loyal to fashion as spectacle (the theatricalization of beauty; the erotic as artifice; the stylization of appearances as such), Avedon has taken pains to show that fashion photography is not limited to fashion—a development that now seems inherent in fashion photography itself.

Fashion photography is the record of fashions but it is not about fashions. It is about appearances that fascinate. But fascination tends to exclude identification. (It would be as easy to identify with the woman in Avedon's 1953 photograph of Marella Agnelli as with a Brancusi statue.) Fashion treats the world as decor—like the still intact pre-war Paris of the late 1940's to mid-1950's one can glimpse in the backgrounds of Avedon's famous photographs, behind the visiting angels modeling their New Looks. Dovima posing with elephants, in front of the pyramids in Giza, cavorting with cape in a Paris square: the body and face in their perfection are seen in sharp focus against the (usually) out-of-focus "picturesque."

Much of the earlier Avedon photographs —bodies preening, prancing—have something of the unremitting jollity or languidness of Balanchine's *Union Jack* or *Vienna Waltzes;* the models look impeccably beautiful and overbred, in the way that ballerinas are supposed to look. The women in fashion photographs are not partnered, as in ballet; they do the "lift" themselves. The image shows a woman caught at the peak of some audacious, improbable movement —swooning or vamping; a skittish, rather than an unabashed, romanticism.

Avedon's photographs of the last decade or so are likely to have less background, if any. The subject occupies an ideal, therefore unspecifiable, space. Beauty is freestanding; it does not need to be validated or explained or commented on by a decor. These isolated figures are capable of looking pensive, as well as euphoric and sly. Movements and static poses are less obviously choreographed. Beauty is no longer perfect: it includes Tina Turner, not just Lena Horne. June Leaf, all grainy character, an emblem of anti-glamour, looks out from

(Continued on page 508)



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RICHARD AVEDON

(Continued from page 507)

the page facing the picture of Marella Agnelli; and that juxtaposition pointedly closes Avedon's new book surveying three decades of work in and near fashion photography. The idea of fashion is less a noun, an entity that is, at any given moment, fixed. It is adjectival, a free-floating commendation that can be attached to anything.

How it went according to the older idea of fashion: someone, usually well-born or rich, looked marvelous (through meticulous grooming, expensive clothes), was seen in the right places, became fashionable. Now: someone is marvelous, because of some power or energy or aura; therefore, what that person looks like becomes a standard of fashion. When people started deploring the death of fashion, what they meant is that fashion seemed no longer to be fashionable. But the norms of fashion have adjusted to take care of the threat. Now, fashion—to be fashionable—must include what is *not* fashionable: the ungroomed, the inexpensive. So Avedon includes women artists and writers in the uniform (man's shirt and jeans) of those who dress "down" instead of "up." Being well-dressed can make one fashionable, but one can be fashionably dressed without being well-dressed. Whatever fashionable people wear tends to look "right." Thus, many images that show nothing to emulate, nothing to buy, are still part of fashion. The gestures that create or inspire fashions are defined by the camera. It is the photograph that confers celebrity, that makes something fashionable, that perpetuates and comments on the evolving idea —that is, the fantasy—of fashion.

Originally, fashion meant a current usage or a mode of action, demeanor, air. Even when the word acquired the meaning of exclusiveness, and was connected to class and snobbery, fashion continued to embrace conventions of both dress and behavior. Being fashionable was not only a matter of appearance, a particular choice of clothes. It covered general deportment, etiquette, style of speech, diction, accent, skill at forms of social and artistic performance. Fashion referred to how people behaved, as well as how they looked. Now, fashion is hardly at all about what people do but almost exclusively about how they appear—and where they are seen. It has become something that is almost entirely visual—that is, photographic. As fashion becomes pure appearance, it finds its perfect summing-up in photographs. What people understand of fashion is now mostly set by photographic images. More and more, fashion *is* fashion photography.

"Fashion photography is not limited to fashion"

• • •

The greatest fashion photography is more than the photography of fashion. With photography, context is almost everything. But the photography can never be locked into one context, any more than it can remain something cut out of, or saved from, the mutations of time.

The camera stops time. But what our reactions to photographs principally register is the passage of time. It is fashion photography that most vividly represents photography's perennial impulse to record the perfect, to glamorize reality. But an important part of what the photograph is as an object—that it dates—is also expressed acutely in fashion photography. The abiding complexity of fashion photography—as of fashion itself—derives from the transaction between "the perfect" (which is, or claims to be, timeless) and "the dated" (which inexorably discloses the pathos and absurdity of time).

The pictures themselves change. Avedon photographs once published in Vogue change because the new places—a book, a museum—invite us to look in a different, more thoughtful, more abstracting way. Time has changed them, too. Seen in this retrospective form (compiled in a book, on the walls of a museum), images that started out as fashion photographs become a commentary on the idea of the fashionable. Everything seems, is, dated—faces and bodies as well as the clothes. What was fashion photography is now a manneristic branch of portrait photography, whose strenuously imagined subjects continue to fascinate. In Avedon's work, fashion—a reflection on clothes as costume, on the face as mask, on styles as signs—becomes a reflection on the nature of seeing and posing; that is, a reflection about art. ▽

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MARY LASKER

(Continued from page 473)

same category as heart attacks, she is even angry at the flu.

"I cannot adjust myself to the fact that there aren't hundreds of thousands as angry as I am," she said. "I never think of the United States as an accepting society—a society that accepts illness. But we are."

There is, then, nothing coolly detached about the lady, although she is publicity-shy and exceedingly soft-spoken. Instead, she is the citizen-advocate, the catalyst ("I can do nothing if I can't persuade other people to do something"), the crusader waging a personal war. Or, as she ever-so-matter-of-factly puts it, "I'm a self-employed health lobbyist."

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(Continued on page 512)

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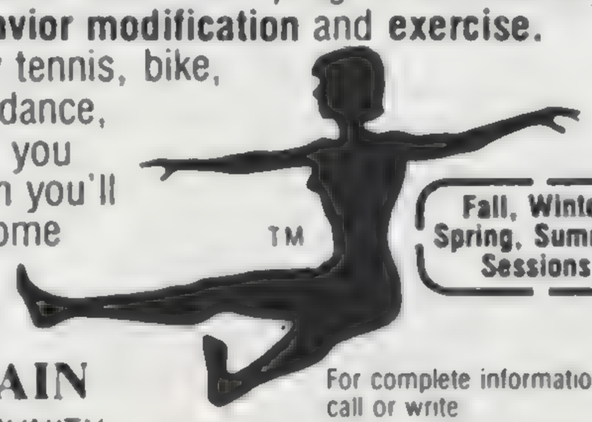
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MARY LASKER

(Continued from page 508)

To this, Mrs. Lasker replies, "That's just not realistic. We need cures, and the chances are we aren't going to get them without money. Lots of money. Especially if it goes to somebody young or unknown, with brilliant ideas—someone who mightn't have gotten the money if we hadn't made it available. There is practically no one who can afford to work in research without pay, or do without the necessary expensive medical equipment paid for by someone—or some agency."

What "shocked" her during the early stages of her health career was to discover that "there wasn't as much money spent on cancer research as my husband's advertising agency spent on a toothpaste campaign," she said, "and I am still shocked."

Since she was in her office when she made

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that observation, Mrs. Lasker pulled out the latest of The Albert and Mary Lasker Foundation's famous statistical analyses (none has ever been seriously disputed), leafed through it, and found what she wanted.

"The annual economic cost of illness in this country is estimated at $264 billion," she said. "Now, right now, in 1978, we are spending only 1.2 percent of that amount for research to prevent this economic loss and the human suffering."

Mrs. Lasker is equally direct about her beautification projects. Ugliness, she argues, is a disease of the cities. Her cure: trees and flowers.

"I don't know that I would have ever become so interested in beautification if it hadn't been for my mother," she said. "She thought New York looked dirty. She hated the smoke. After she died, I planted chrysanthemums for her in Central Park and around the city."

By 1949, Mrs. Lasker had given the city two million chrysanthemums, and was shipping seed all over the world to anyone who would cultivate them. Queen Elizabeth II got a batch, which ended up in the Windsor Castle gardens. An Attica prison inmate got another. Despite horticultural experts, who said nothing would survive the city's traffic fumes, she had twenty-two thousand tulips planted, and they bloomed. She and her stepchildren went on to give three hundred Japanese cherry trees to the United Nations, and miles of begonias, salvia, and ginkgos.

"But it's only the beginning," she said in her enthusiastic way. "New York needs ten thousand lilac bushes in Central Park alone, and enough white pear or double-flowering cherry trees to brighten *all* the east-west streets. And the north-south avenues, too."

Mrs. Lasker's beautification efforts with Mrs. Lyndon Johnson in Washington, DC, have been even more astonishing, mostly because the climate is milder and there are more green spaces to garden. At the moment, however, the park that interests her most is a three-mile stretch in Austin, Texas, along a river, which she and Lady Bird Johnson are enthusiastic about turning into one big, beautiful park.

"It reminds me of a park my mother loved in Wisconsin," she said. "You know, we always had trees and flowers there, and my mother led the drive to establish two parks."

Mrs. Lasker has lived in New York too long to be very nostalgic about her native Wisconsin. Or perhaps it is that her country house, with its spacious rooms, vast gardens, and less rigorous pace is a re-creation of the life to which she was born. Or that her happiest years were those of her marriage, during which she lived in New York.

"When my husband died, I wasn't sure what I would do," she says now, twenty-six years later. "It's been a long hard spell. You finally get used to it. But this was not my plan. . . . Oh, there's more freedom, but it's not the way I intended."

Besides her work for health, beautification, and countless national and community boards, which take her to her office for the long grueling hours of a workaholic, Mrs. Lasker collects art, entertains regularly, goes out four or five nights a week and reads Congressional reports, health proposals, and medical journals until well after midnight most nights.

"I feel exactly the same today as I did at twenty," she said. "I'm no more tired now. I've always had a lot of nervous energy. But I can't work sixteen hours on end. I have to take a break. I've learned to pace myself."

Like giving herself Saturday and Sunday nights off. Unless, of course, there is a party she wants to attend. Or a movie at her country place she wants to share with others. Or something in the mail about a new drug that she wants to read.

Mrs. Lasker's parties are sought-after gatherings and they include everything from luncheons or little dinners—because somebody (often somebody medical or political) has come to town—to formal suppers with dancing. She loves the ballet, adores old movies (especially those featuring Garbo or Irene Dunne), new movies like *The Turning Point*, and has been known to feed guests *before* they all go on to the theater.

"I know people usually have supper afterwards," she said. "But I get too hungry. I'd die if I had to sit there and watch the show on an empty stomach."

For years, Mrs. Lasker has spent August in Europe, stopping in Paris to buy clothes (Dior and Givenchy are favorites), and at one of the most beautiful houses in the South of France. In the winter, for six weeks, she takes a house with a hot swimming pool in Beverly Hills. Swimming and walking are her only sports.

Between times, she visits medical centers, pharmaceutical houses, and, when Congress is about to take up something in which she is interested, Washington. But home, despite the country house, is an elegant, white-on-white apartment high above the East River, overlooking her cherry trees at the United Nations.

Here, among her artworks, her exquisite French furnishings, and her ubiquitous potted trees and bowls of flowers, all could be serenity. But it isn't. The telephone rings constantly; and, although someone else answers, if the caller has health news, Mrs. Lasker cannot resist.

"I'm really interested in saving lives, in freeing people from pain, from anguish," she said. "An advocate can do a lot on the telephone." ▽

FASHION INFORMATION

Page 204: *Top left:* Earrings, DMA for Diane Von Furstenberg. Bonwit Teller. . . . *Top right:* Adrian Manufacturing earrings. Bobby Breslau leather muffler. Bloomingdale's. . . . *Bottom left:* Earrings by Susan Sung for Sung Designs. Basile silk muffler. . . . *Bottom right:* Kenneth Jay Lane earrings.

Page 206: Adrian Manufacturing earrings. Bobby Breslau leather muffler. Bloomingdale's.

Page 258: Esther Gallant earrings. Richard Charles Glassen necklace.

Page 409: 1. Bergdorf Goodman. 2 & 3. La Bagagerie, NYC and Beverly Hills. 4. Bottega Veneta, NYC. 5. Gucci Shops. 6. Dianne B, NYC. 7. Macy's, Herald Square, NYC 8. Hunting World, NYC.

Pages 412–413: Necklace, Tess Sholom for Tess Designs. Henri Bendel; Mary Basile, West Hartford, CT; Caché, Dadeland, FL; The Carriage Shop, Dallas.

Pages 414–415: Earrings and bracelet, Mary McFadden, Jewelry. Earrings, Bergdorf Goodman; Montaldo's. Bracelet, Henri Bendel; Martha, Palm Beach and Bal Harbour. Burlington panty stockings.

Pages 416–417: Calvin Klein Jeans also at Harzfeld's; Dayton's; Bullock's. Calvin Klein sweater and shirt also at Montaldo's; Dayton's; Bullock's. Calvin Klein for Alixandre also at Saks-Jandel; Swanson's on the Plaza; Holt Renfrew of Canada. Earrings by Beth Moskowitz. Henri Bendel. Bar pin, Marsha Breslow for A&M Breslow. Bag, La Bagagerie, NYC and Beverly Hills. Socks by Dorothée Bis. Calvin Klein boots. Delman at Bergdorf Goodman; Robinson's, California.

Pages 418–419: Earrings by Marsha Breslow for A&M Breslow. Bonwit Teller. Muffler, Geoffrey Beene for Jewel Case, see cover information. Bag, Bagheera for Bergdorf Goodman. Piaget watch. Van Cleef & Arpels, NYC; Neiman-Marcus. Belt, Mark Cross, NYC. Ann Peerce bangle. Bergdorf Goodman.

Pages 420–421: Necklace, Betty Cooke for Geoffrey Beene. The Store Ltd., Baltimore, MD. Hanes panty stockings. Geoffrey Beene sandals.

Page 423: Givenchy sandals. Mr. Jay, Millburn, NJ; Nordstrom.

Page 424: Calvin Klein suède sash. Christian Dior Legwear panty stockings. Sandals by Ralph Lauren for Saddle Room. Bloomingdale's; Nelly Stallion, Seattle.

Page 425: Geoffrey Beene hat. Muffler, Geoffrey Beene for Jewel Case, see cover information. Van Raalte Gloves.

Page 426: Gloves, Mark Cross, NYC. Hanes Fashion panty stockings. Sandals, Ralph Lauren for Saddle Room. Bloomingdale's; Nelly Stallion, Seattle.

Page 427: Gloves, Mark Cross, NYC. Belt by Ruza for Elegant. Lord & Taylor. Rolex Oyster Perpetual watch. Bucherer Jewelers, NYC; Mednikow Jewelers, Memphis. Boots, John Anthony for Mr. Seymour.

Page 428: Bill Blass Ltd. also available at Saks-Jandel; Martha, Palm Beach and Bal Harbour; Dayton's; Swanson's on the Plaza; Neiman-Marcus. Christian Dior panty stockings. Lord & Taylor; Carson Pirie Scott. Sandals by Arsho for Shoe Biz. Henri Bendel; Hattie; Capriccio, Scottsdale, AZ; Macy's, San Francisco.

Page 429: Earrings by Van Allen. Elliot Gant muffler. Kenneth Jay Lane stickpin. Sandals, Julianelli. Lord & Taylor; Neiman-Marcus.

Page 430: Earrings, Yves Saint Laurent for Carnegie. Sunglasses by Revue Optics. Belt, see page 492 for information. Hanes Pinstripe

panty stockings. Ralph Lauren for Saddle Room sandals. Oct., Bloomingdale's; Nelly Stallion, Seattle.

Page 431: Barry Kieselstein-Cord silver belt, Saks Fifth Avenue, NYC. Panty stockings, Christian Dior Legwear. Charles Jourdan shoes.

Page 432: Beautiful Bryans tights at Bonwit Teller. Sandals, Andrew Geller. Bonwit Teller; Hudson's.

Page 433: Oscar de la Renta, also available at Joseph Horne; Martha, Palm Beach and Bal Harbour; Harzfeld's. Bracelet, Mary McFadden, Jewelry, at Henri Bendel.

Page 434: Givenchy Body Gleamers for Round-the-Clock panty stockings. Yves Saint Laurent sandals. Neiman-Marcus.

Page 435: Gold earrings, Dennis Higgins at Artwear. Barry Kieselstein-Cord gold belt. Calvin Klein boots. Delman at Bergdorf Goodman; Robinson's, California.

Page 436: Bracelets by Ann Peerce. Romantique by Lou Taylor handbag.

Page 437: Scarf, Oscar de la Renta for Accessory Street. Coach Leatherware belt. Boots, Sebastian for Joan and David Couture.

Page 438: Coach Leatherware clutch bag. Beene Bag boots. Bloomingdale's.

Page 439: Belt, Coach Leatherware. Boots, Bill Atkinson.

Page 440: *Left:* Echo Scarfs. Bonwit Teller; B. Forman; Joseph Horne; O'Neil's. Belt, Mark Cross, NYC. Universal Geneve watch. Tourneau, NYC; Sidney Mobell, San Francisco. Burlington Socks. Wanamaker's. Golo shoes. . . . *Right:* Muffler by Carolina Amato. Charivari, NYC; Bullock's. Belt, H. Kauffman & Sons, NYC. Kayser-Roth gloves. Hanes tights. Boots by Geoffrey Beene. Marshall Field.

Page 441: *Left:* Echo Scarfs muffler. Bergdorf Goodman; Robinson's, California. Western House belt, 6 rue Rude, 75116 Paris, France. Watch, see page 492 for information. . . . *Right:* Earrings, Donald Artig at Kruger Gallery. Coach Leatherware belt. Shoes by Maud Frizon.

Page 442: *Left:* Fur, Red fox by Maximillian. Belt, to order, Western House, 6 rue Rude, 75116, Paris, France. Hanes Fall Fashion tights. Sakowitz. Moya Bowler for Mignani shoes. Mandel's Shoes, Los Angeles. . . . *Right:* Kimberly, also at Strouss; Jackson Graves; Bullock's. Belt, Ruza for Elegant. Lord & Taylor; L.S. Ayres. Watch by Rolex.

Page 443: *Left:* Earrings by Robin Kahn. Calvin Klein rayon sash. Lord & Taylor; Marshall Field. Coach Leatherware bag. Altman's; Jacobson's. Elbeo tights. Nan Duskin; I. Magnin. Calvin Klein shoes. Altman's; Garfinckel's. . . . *Right:* Leslie Fay, also at Bullock's. Cashmere gloves by Halston for Kayser-Roth. Cuff by Jeffrey Conde. Coach Leatherware belt. Roots, Summit, NJ; Bullock's.

Page 445: Portfolio by Perry Ellis wool jacket. 18k-gold rectangular ring set with aquamarine, Boris Jewelry, NYC.

Page 447: Red silk chiffon coupe de velours dress over red silk georgette pants by Bill Blass. (Silk, Yves Gonnet). Platinum pin set with diamonds, and 18k-gold rings set with precious and semi-precious stones. Both, Bulgari-Danaos Ltd.

Page 450: Quilted leather jacket and wool Shaker knit pullover dress, Ralph Lauren. Royal Oak watch by Audemars Piguet. 20k-gold antique double seal ring. Both, at Bulgari-Danaos Ltd.

Page 453: Geoffrey Beene wool plaid coat. (Wool, Agnona/The Ideacomo Group).

Pages 462–468: Here and throughout the next eight pages, all Lauren's makeup is from the new Veiled Reds Collection by 'Ultima' II: For the eyes—Dusk Umber/Earthen Veil Dual Pan Patina Eyeshadow; Creme-On Lipshine in Night Veiled Red for lips, and cheeks blushed with Red Mystery Creamy Powder Blush . . . all over Honey Beige Beautiful Nutrient Makeup. The fragrance—Ciara Perfume Concentrate. Hair, Garren at The Plaza; makeup, George Newell.

Pages 462–463: Judyth van Amringe vest, about $265. Bergdorf Goodman; Therapy, Aspen; Lina Lee, Beverly Hills; I. Magnin. Jeans, about $150, Fiorucci, NYC. Earrings, necklace and bracelet by Judyth van Amringe. Earrings, Bloomingdale's; Featherstone, Dallas. Necklace at Bergdorf Goodman. Bracelet, Henri Bendel; I. Magnin. Yves Saint Laurent gloves. Okinawa belt at Henri Bendel. Shoes, Charles Jourdan. Charles Jourdan Boutiques; Mr. Jay, Millburn, NJ; Smyth Bros. Shoe Parlor, Chicago.

Page 464: Hand embroidered silk crepon blouse by Chloé. (Galtrucco silk). About $2,700. Special order. Saks Fifth Avenue. Available at Nan Duskin; Neiman-Marcus; Charles Gallay. 14k-gold earrings, Patricia Von Musulin at Artwear. Gold-dipped brass belt, Tess Sholom for Tess Designs. Henri Bendel; Mary Basile, West Hartford, CT; Jere Scott, Bonwit Teller, Chicago.

Page 467: Fendi fur jacket. About $3,000. Fendi cotton canvas pants, special order. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Belt by Barry Kieselstein-Cord, Saks Fifth Avenue, NYC. Geoffrey Beene boots. Saks Fifth Avenue, NYC; I. Magnin.

Page 468: Mary McFadden hand-painted silk tunic (Brochers) and silk charmeuse skirt, about $2,090. Late Sept., Bergdorf Goodman; Wanamaker's; Hattie; Neiman-Marcus. Earrings, see page 415 for information. Le Bourget panty stockings. Charles Jourdan sandals at Charles Jourdan, NYC.

Page 476: Patricia Von Musulin earrings at Artwear. Tess Sholom for Tess Designs bracelet and belt. Bracelet, Ashanti Bazaar, NYC; Paula Barnes, Duncan, OK. Belt at Henri Bendel.

Page 477: Earrings, Kenneth Jay Lane. Bergdorf Goodman; Robinson's, California. Barry Kieselstein-Cord silver belt at Saks Fifth Avenue, NYC.

Page 478: *Left:* Portfolio by Perry Ellis. Pullover, about $100. Grey cotton corduroy pants (Crompton), about $80. Late Sept., Beau Brummel, Forest Hills, NY; Woodward & Lothrop; Higbee's; Hudson's. Earrings by Kenneth Jay Lane. Elizabeth Arden Salons. Belt, to order, Western House, 6 rue Rude, 75116 Paris, France. Gloves by Dorothée Bis. Shoes, Vittorio Ricci, NYC. . . . *Right:* Calvin Klein. Sweater, about $90. Pants, about $104. Saks Fifth Avenue, NYC; B. Forman. Earrings, Marsha Breslow for A&M Breslow. Bonwit Teller. Sandals by Calvin Klein. Saks Fifth Avenue; Kaufmann's; Hudson's.

Page 479: Halston Originals army green pantsuit. Ultrasuede Fabric by Springs Mills. About $580. Oct., Halston Boutique, Renaissance Center, Detroit; Halston Boutique, Watertower Place, Chicago. Brosseau hat.

Page 480: Bill Kaiserman—Rafael leather jeans, about $356. Bergdorf Goodman; The Twenty-Four Collection, Miami; I. Magnin. Hat, Jean-Charles Brosseau at Lord & Taylor.

Page 481: Geoffrey Beene silk satin pyjama, (silk by Taroni/The Ideacomo Group). About $940 (belt included). Oct., Martha; John Baldwin; Hudson's. Earrings, Tess Sholom for Tess Designs.

Page 482: *Left:* Kenneth Jay Lane earrings at Elizabeth Arden Salons. Ciner Fashion Jewelers bracelets at Bergdorf Goodman. Handbag, Richard Pless for Whiting and Davis. Henri Bendel. Givenchy sandals at Neiman-Marcus. . . . *Right:* Earrings, Kenneth Jay Lane. Henri Bendel. Geoffrey Beene sandals.

Page 483: Patricia Von Musulin earrings at Artwear. Shoe Biz sandals.

Page 484: Bracelets, by Frangeul. Sandals by Yves Saint Laurent.

Page 485: *Left:* Kenneth Jay Lane earrings. Elizabeth Arden Salons; I. Magnin. Sandals by Julianelli.

Page 486: Donna Karan and Louis Dell'Olio for Anne Klein & Co., also at Jordan Marsh, FL; Dayton's; May D&F. Earrings, 22k-gold-dipped brass, by Mary McFadden, Jewelry. Bracelet, J.A. Scher. Bloomingdale's. Clutch bag, Richard Pless for Whiting and Davis. Bloomingdale's; Bullock's; Joseph Magnin. Burlington panty stockings. Sandals by Charles Jourdan, NYC; Neiman-Marcus.

Page 487: Earrings, Patricia Von Musulin, 22k-gold-dipped sterling silver. At Artwear. Paritosh rayon chiffon scarf. Capezio-in-the-Village, NYC. Belt, Marieluisa Stern for Stigi Jewelry. Macy's, Herald Square, NYC; Hudson's; Jackson Graves; I. Magnin, San Francisco. Bracelet, Ciner Fashion Jewelers. Arsho for Shoe Biz sandals. Henri Bendel; Giorgio.

Page 488: 22k-gold-dipped earrings by Mary McFadden, Jewelry (see page 415). Belt, Tess Sholom for Tess Designs. Henri Bendel. Burlington panty stockings. Sandals, Arsho for Shoe Biz. Henri Bendel; Giorgio.

Page 489: *Left:* Earrings by Kenneth Jay Lane. Elizabeth Arden Salons; I. Magnin. Midtown Belts. Henri Bendel; I. Magnin. Beautiful Bryans tights. Bonwit Teller. Julianelli sandals. Oct., Bullocks Wilshire. . . . *Inset:* Earrings by Kenneth Jay Lane Elizabeth Arden Salons; I Magnin. Bracelet, Donald Stannard. Elizabeth Arden Salons; Sakowitz. Belt, Barry Kieselstein-Cord, Saks Fifth Avenue, NYC. Beautiful Bryans tights. Bonwit Teller. Geoffrey Beene sandals. Delman at Bergdorf Goodman; I. Magnin.

Page 490: Shirt by Yves Saint Laurent. Earrings, Ted Muehling for Artwear. 18k-gold ring, Madeleine van Eerde for Boris Jewelry. Gloves by Aris.

Page 491: Mespo umbrella. Dorothée Bis wool/acrylic knit gloves. Ann Taylor, NYC.

Page 492: *Above:* Blassport also available at Montaldo's; Belk, Savannah; Lillie Rubin-South & West; Maison Blanche. Royal Oak watch by Audemars Piguet. At Gubelin, NYC; Neiman-Marcus; Laykin et Cie at I. Magnin. 14k-gold buckle belt by Barry Kieselstein-Cord. Saks Fifth Avenue; Jules R. Schubot, Troy, MI; Miss Jackson's Precious Jewels by Bruce G. Weber, Tulsa; Richard D. Eiseman Jewels of Balliet's. . . . *Below:* Kasper for J.L. Sport also available at Helen of Memphis; Lazarus, Columbus, OH; Stix, Baer & Fuller; Neusteters Belt, Coach Leatherware.

Page 493: *Above:* Earrings, Red Cobra by Frank Giordano. Ralph Lauren scarf. Bloomingdale's; Neiman-Marcus. Watch and belts this page, see page 492 for information.

Page 494: *Left:* Bolo tie by Betty Cooke. The Store Ltd., Baltimore. Vacher belt. Bullock's. . . . *Right:* Nat Kaplan, also at Montaldo's; Halle's; Jacobson's. Ralph Lauren scarf. Bloomingdale's; Neiman-Marcus. Belt, gloves, and clutch bag, Mark Cross, NYC. Hanes Fall Fashion tights. Sakowitz. Shoes, Moya Bowler for Mignani. Mandel's Shoes, Los Angeles.

Page 495: *Left:* Earrings, Red Cobra by Frank Giordano. 18k-gold ring, Madeleine van Eerde for Boris Jewelry. Belt, Barry Kieselstein-Cord. Saks Fifth Avenue, NYC. . . . *Right:* Abe Schrader, also at Dayton's; Hovland-Swanson. Ralph Lauren scarf. Nordstrom. Tights, Bonnie August of Danskin. Abraham and Straus. Shoes, Pierre Cardin. Gabriele Shoes, Short Hills, NJ.

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ALASKA
Anchorage: Career Girl
Eagle River: Career Girl
Juneau: The Nugget
Juneau: Stevens of Juneau
Kenai: Career Girl
Kodiak: O'Kraft & Sons

ARIZONA
Bullhead City: Plush Threads
Goodyear: King's Department Store
Nogales: Bracker's
Phoenix: Emily Department Store
Phoenix: Fashion Fantasy
Phoenix: Jody's
Phoenix: Malcolm's
Prescott: Vicki's
Safford: Katy's
Tucson: Levy's
Yuma: McDonald's

CALIFORNIA
Alhambra: Liebergs
Antioch: Famous Fashions
Arcadia: Dobrin's
Arcadia: Hinshaw's
Auburn: Tumblewind
Berkeley: Hinks
Bishop: Conders Department Store
Boyes Hot Springs: David's Department Store
Burbank: Burcals
Carmichael: Lawrence Department Store
Castro Valley: Daughtrey's
Ceres: Miss Margie's Fashions
Chico: Oser's
Citrus Heights: The Fashion
Coalinga: K's Klothes Kloset
Concord: Lawrence Department Store
Corona: Gaines Department Store
Covina: Dobrin's
Daly City: McDonald's
Danville: McCaulou's
Davis: Lawrence Department Store
Elk Grove: Elk Grove Department Store
Eureka: Daly's
Eureka: McGaraghan's
Fort Bragg: Sea Fair
Fresno: Cosby's of Fresno
Fresno: McDonald's
Fresno: Miss Margie's Fashions
Fresno: Ollenberger's
Garden Grower: The Store
Gilroy: The Pink Daisy
Glendale: Webb's
Glendora: Dobrin's
Guerneville: Neeley's
Hemet: Grace's
Hesperia: The Clothesline
Huntington Beach: The Store
Indio: The Clothesline
Jackson: Woodbury's Department Store
La Canada: Ivers
La Mirada: Roberts
La Verne: Dobrin's
Lafayette: McCaulou's
Lancaster: Nonda's
Livermore: Annette's
Lodi: Christensen's
Lompoc: Moore Mercantile
Long Beach: Heavenly Boutique by Billie
Los Angeles: Ivers
Los Gatos: Chrislow's
Marysville: Bradley's
Marysville: Mr. Q's
Milpitas: Cracolices
Modesto: Dunlap's
Modesto: Julie's
Modesto: Loeb's
Modesto: Miss Margie's Fashions
Modesto: Peggy's
Montclair: McCaulou's
Morgan Hill: Carousel Shoppe
Mountain View: Lu Ann's Fashions
Napa: Roberta's
Oroville: City of Paris
Pacific Grove: Holman's
Palo Alto: Bergmann's
Palos Verde: Miss Lori
Paradise: The Hang Up
Paradise: Oser's
Rancho Cordova: McDonald's
Redding: Carriage House
Redding: Oser's
Redlands: Webb's
Riverbank: Miss Margie's Fashions
Riverside: Webb's
Roseville: McDonald's
Roseville: Ralston's
Sacramento: California Apparel Shops
Sacramento: Ellen's Suburban Casuals
Sacramento: The Fashion
Sacramento: Lawrence Department Store
San Carlos: Chic 'N' Charm
San Francisco: Neilsen's Apparel
San Jose: Bergmann's
San Jose: Cracolices
San Jose: Heart's
San Jose: McDonald's
San Luis Obispo: Rileys
San Mateo: Levy Brothers
San Pedro: Ship's Belle
San Pedro: The Store
Sanger: Jo-Janes Dress Shop
Santa Ana: Roberts
Santa Ana: The Store
Santa Clara: McDonald's
Santa Fe Springs: Roberts
Santa Rosa: The Fashion
Sonora: Touch of Class
South Lake Tahoe: The Outdoorsman
South San Francisco: Riusso's Apparel
Stockton: Campbell's in the Village
Susanville: Peggy Rose Shop
Tahoe: Lawrence Department Store
Temple City: Band Box
Torrance: CJ's
Torrance: The Store
Tracy: The Hub
Turlock: Miss Margie's Fashions
Tustin: Mildreds
Ukiah: Irene's
Vallejo: Levee's
Ventura: Great Eastern Dress Shop
Walnut Creek: McCaulou's
West Covina: Roberts
Whittier: Hinshaw's
Willows: Willows Department Store
Woodland: Breits
Woodland: Fem Fair
Yuba City: Bradley's
Yucaipa: Belvas Style Shop

HAWAII
Hilo: Fashion House
Honolulu: Kathy Ray
Lihue: Kauai Stores

LOUISIANA
Abberville: Angelo's of Abberville
Alexandria: Green's
Alexandria: Gus Kaplan
Alexandria: Weiss & Goldring
Bagalusa: Rosenblum's
Baton Rouge: Cheryl's Fashions
Berwick: Carolyn's Fairyland
Covington: The Armoire
Crowley: Emma's Inc.
Donaldsonville: Fashion Bazaar
Eunice: Ardoin's
Houma: A.M. & J.C. Dupont
Jeanerette: Wormser's
Kaplan: Marylin's Fashions
Lafayette: Abdalla's
Lake Charles: The Fair
Lake Providence: Fashion Shop
La Place: Chopin's
Monroe: Field's
Monroe: Selber Bros.
Monroe: The Woman's Shop
Morgan City: Whit Mar Fashions
Napoleonville: The Leader
Natchitoches: A. Deblieux & Son
New Iberia: Wormser's
New Orleans: Beatrice Shop, Inc.
New Orleans: Krauss Co.
Oakdale: Dixon's
Oil Center: Abdalla's
Patterson: Rizzo's
Rayville: Delta Sales Co.
Ruston: Lewis & Co., Ltd.
Shreveport: Selber Bros.
Shreveport: Vaclair's
Sulphur: Etie's D. S.
Tallulah: Max Levy & Co.
Thibodaux: Ellis Braud
Vidalia: Sam Greene
West Lake: Ms. K's
West Monroe: Field's
West Monroe: Hay's

NEVADA
Carson City: Murdock's
Las Vegas: Vegas Village
Minden: Tumblewind
Reno: Gray Reid
Reno: Lawrence Department Store
Sparks: Gazin's
Sparks: Murdock's

NEW MEXICO
Raton: Rubin's
Santa Fe: Bell's

OKLAHOMA
Duncan: Crutcher's Department Store
Fair Fax: Big Hill Trading Co.
Glencoe: Carroll's Dress Shop
Hominy: Pioneer Store
Hugo: Williams
Lawton: Meadors Department Store
Muskogee: Hunt's
Norman: Bonney's Apparel
Oklahoma City: Dee's Casuals
Oklahoma City: Shepler's
Seminole: Adwan's
Stroud: Billie's Fashions
Tecumseh: H & H Fashion
Tulsa: Mary Ruby Shop
Tulsa: Read's
Tulsa: Read's—Forum
Tulsa: Vandever's
Vinita: Carters

OREGON
Ashland: The Parkview
Estacada: Linda Kays
Grants Pass: Griffiths
Hood River: The Paris Fair
Oregon: Lance Apparel
Prineville: Village Belle
Rainier: Weibys
Redmond: Hogans
Sandy: Deckers Store

TEXAS
Abilene: Aunt Betty's Rags
Abilene: Fashionette
Alpine: Forcheimer's
Alvin: Wellborn's
Amarillo: Colbert's of Amarillo
Andrews: Fry-Dee's Clothes Line
Angleton: Bowman's
Arlington: Ritzy Rags
Austin: Beall's Northcross
Austin: Clifts
Austin: Twin Oaks Fashion Shop
Baytown: Bayfair
Beaumont: The Fair
Beeville: Hall's
Big Lake: Martin's
Bonham: Jellyford's
Bowie: The Wishing Well
Brownwood: Kims Kasuals
Bryan: The Fair
Canton: Schaefer's
Canyon: Towne Shop
Carrollton: Godfrey's Department Store
Celina: Jessie's
Channelview: Step 'n Fetch It
Clarksville: The Hub Limited
Clearlake: Mr. John's Fashions
Cleburne: Mr. Gus
Clifton: Clifton Mercantile
Clute: Sandy's Casuals
Coleman: Grammars
Conroe: Cochran's
Corsicana: J. M. Dyer
Daingerfield: Knieff's
Dalhart: Rita's Fashions
Dallas: Ches-Lee
Dallas: Dellman's Feminine Fashions
Dallas: The Fashion Show
Dallas: Park Lane Fashions
Denison: Newsom's
Denton: H. M. Russell & Sons
Dumas: Markae Dress Shop
Duncanville: Robert's Fashions
East Bernard: Klecka's
Edna: E. B. Department Store
Ennis: The Fashion Shop
Farmers Branch: Spinning Wheel
Ft. Stockton: Winklers
Ft. Worth: Fashion Mart
Fredericksburg: Knopp & Metzger
Friendswood: Marlene's Casuals
Galveston: The Fair
Garland: Charm Shoppe #1
Garwood: Priesmeyer's Department Store
Georgetown: Gold's Department Store
Graham: S/W Retail Corporation
Grandbury: Style Center
Harlingen: Diana Shop
Harlingen: Lairsen's Style Shop
Harriman: Burns Lingerie Shop
Highlands: Sheri's
Houston: Barchelle's
Houston: The Fair
Houston: Kaplan's
Houston: Methodist Hospital Gift Shop
Houston: Mr. John's Fashions
Houston: Olde Fashion Cottage
Houston: Sidney's Fashions
Ingleside: The Clothes Locker
Italy: Italy Dry Goods
Jasper: Popes Department Store
Kaufman: Daisy's Dress Shop
Kerrville: The Vogue
Kilgore: The New Yorker
Lafayette: The Fair
Lake Jackson: The Fair
Lake Jackson: Younglandia
Lamesa: Collins Dry Goods
Laredo: Hachar's
Leakey: Cox's Family Clothing Center
Levelland: Malouf's
Lewisville: Billie's Fashions
Longview: Gena's
Longview: Selber Brothers
Longview: Thompson's
Lubbock: Dunlap's
Lubbock: Hemphill-Wells
Marble Falls: Ladies Specialty Shop
McAllen: The Younger Set
McKinney: Tressler Fashions
Mercedes: The Vogue
Mexia: Karner-Phillips
Midland: Career Girl of Midland
Midland: Dunlap's
Midland: Grammar-Murphy
Monroe: The Fair
Mt. Pleasant: Marshall's
Nacogdoches: The Fair
Naples: Todd's Department Store
Nederland: The Fair
New Boston: Corner Boutique
Nocona: Ruth's Rags
Odessa: Betty's Fashions
Odessa: Dunlap's
Omaha: Gena's
Orange: The Fair
Pampa: Dunlap's
Paris: Lou Arnold's
Pittsburgh: Brittains Dry Goods
Port Arthur: Campus Fashions
Port Arthur: The Fair
Port Isabel: Hazel's
Red Oak: Grace's Coat & Dress
Richardson: Edith's
Robstown: Lieberman's
Rockport: Kittie's Fashions
San Angelo: Connie's Fashions
San Angelo: Fabric Mart
San Angelo: Hemphill-Wells
San Angelo: Pace Dry Goods
San Augustine: Gingerbread House
Seabrook: Casanova's Downfall
Sealy: Levine's
Sherman: Collegiate Shoppe
Sherman: High Fashion
Silsbee: Jacque's
Slidell: Neubauser, Inc.
Sterling City: Brooks Department Store
Stratford: J. A.'s
Sulphur Springs: Lou Nell Fashions
Taylor: D's
Terrell: Hermoine's
Texas City: The Fair
Texas City: Maxine's
Tyler: Mitchell's Dress Shop
Tyler: New York Store
Tyler: The New Yorker
Tyler: Selber Brothers
Uvalde: Sheppards
Victoria: Dunlap's
Victoria: Melvin's Tot to Teen
Waller: Charli-Jeans
Wellington: Saied's
Whitesboro: The Fashion Shop
Wichita Falls: Maxines
Yorktown: Katies Dress Shop

WASHINGTON
Aberdeen: Elvins
Anacortes: Jeanette's
Belfair: The Clothesline
Blaine: Goff's
Burlington: Knutzen's
Colfax: Main Street Fashions
East Wenatchee: Speidel's
Ellensburg: Berry's Department Store
Everett: C. C. Chaffe Company
Federal Way: Elvins
Kennewick: Lantor's
Kent: Fanci Pants
Kent: Lucille's
Langley: Jone's Department Store
Longview: Casual Hut
Lynnwood: Fashion Carousel
Monroe: Milady's Frock Shop
Moses Lake: Berry's Department Store
Oak Harbor: The Casual House
Omak: Rosettie's
Port Orchard: Blanchard's Department Store
Port Townsend: Daubie's
Poulsbo: Anderson's
Puyallup: Elvins
Raymond: Dracobly's
Richland: Lady Dawson
Seattle: La Grace Fashion Apparel
Seattle: Lewis Apparel
Silverdale: Benita's
Snohomish: Harmon's
Tacoma: Fanci Pants
Tacoma: Heide's Apparel
Toppenish: Kraff's
Wilbur: Thomson's

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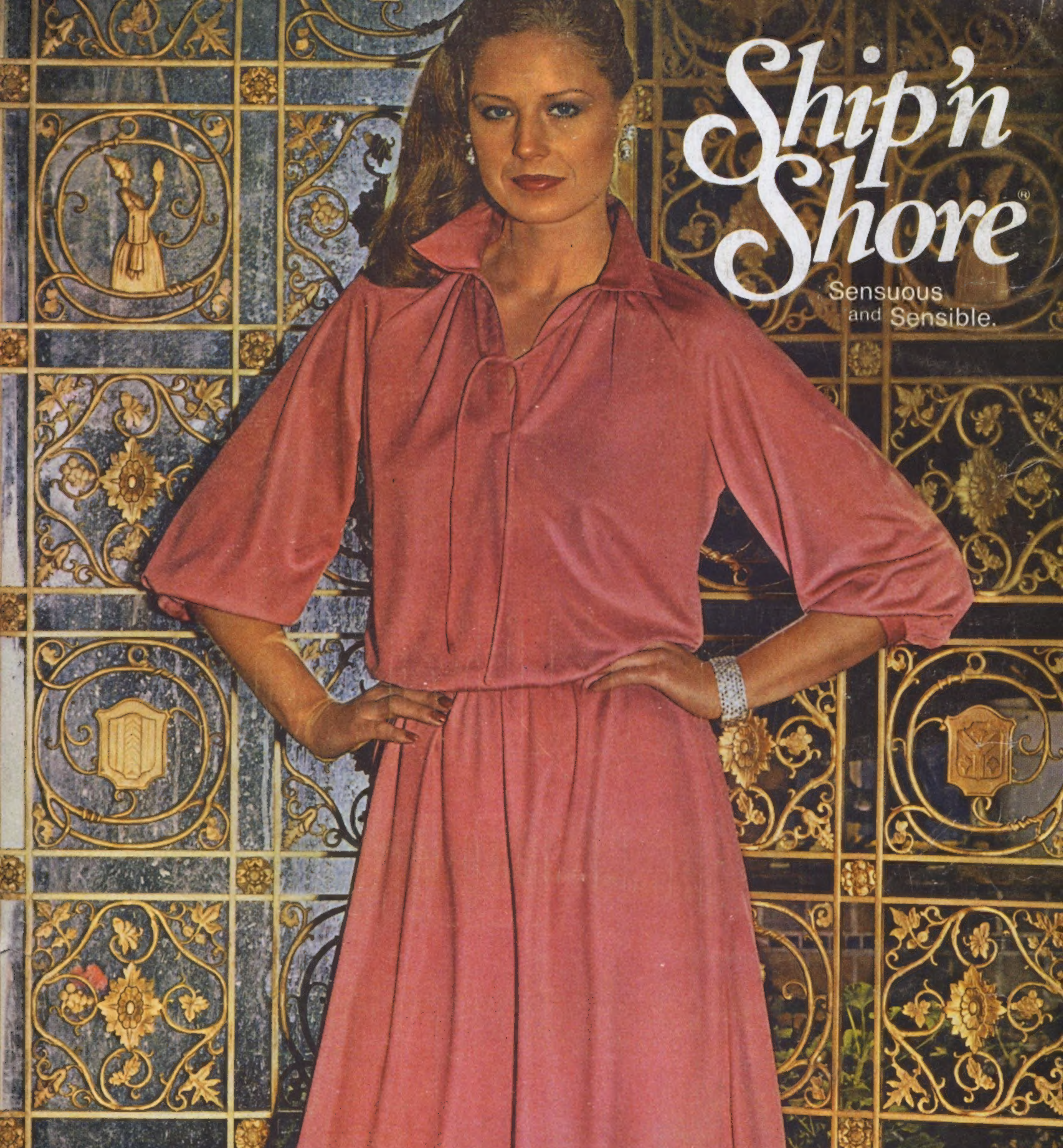
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